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BULLETIN OF PHOTOGRAPHY

THE WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

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EDITORS



VOLUME XX
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BULLETIN OF PHOTOGRAPHY

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Art Not Lawless

JOHN BARTLETT

The false opinion prevails, too much, that the possession of genius puts the possessor of it above all obligation in the observance of the rules and laws which regulate the conduct of ordinary mortals possessed of talent only. But the truth is likely that the man of genius is the man who takes infinite pains to effect his purpose. "A good poet is made as well as born," and if the current notion had any solid foundation in fact, it would imply the justification of casting to the wind all the laws formulated by the past and would be a sop administered to ignorance and indolence, and an encouragement to egotism and self-conceit.

It is to genius that the world is indebted for the discovery of what is called the laws of nature, the conception of the orderly procession of events; and it stands to reason that genius, consciously or unconsciously, will work for future discoveries in the line of law which it has revealed. We may premise, therefore, that genius is not lawless, but subservient to the observance of general principles or laws.

It is true that a great artist may seem to be unconstrained, that is, exhibit qualities which seem beyond the control of law, because they are not immediately resolvable to present preconceptions, to current conventionalities—in a word, not exercised by inferior minds — but when the work is subjected to analysis it is discovered that all is in conformity to the existing laws, which have remained inviolable through the past, because these laws are inconvertible, because they are natural laws. "The light which seems to lead astray is light from heaven." But we must make a distinction between the laws of art and the rules of art. The rules of art are the offspring of the accumulation of practices which have received the sanction of schools, which may be occasionally of value, but which are far from being of such value as to demand at all times invariable obedience.

As Reynolds told his pupils, "There are some rules whose absolute authority, like those of our nurses, continue no longer than while we are in a state of childhood or pupilage." For instance, there is the rule which is of extensive application by the artist in the management of light and shade, in which the dictum obtains that one should oppose a light ground to the

shadow side of the face or figure, and a dark ground to the light side, and many pleasing results are undoubtedly secured by its rigid observance; but all of us, whether painter or photographer, know full well that beautiful effect is had by pursuing contrary conduct, by joining light to light and dark to dark, and this effect is due, not to arbitrary disregard of the general rule, but because our practice is in conformity to what frequently happens in nature—lights with lights and shadows with shadows, and is noticed to be both in unity as well as in opposition.

There are many other good rules, some of which have gained a rigid observance so as to seem almost absolute, which may on occasion, however, be violated not only with impunity, but with gain in the results.

There is the well-known rule, and the one rarely deviated from even by painters, who are prone to kick the traces—the rule which requires in a composition of more than two figures that one or more should present the back to the spectator to avoid, as it is claimed, the theatrical or artificial look—yet this good rule is flagrantly violated by DaVinci in the "Last Supper," and with what marvelous result you know.

This same subject was painted before DaVinci's time by Giotto, and afterwards by Raphael, Titian, and later on by Poussin and other masters of more or less note, but none of them, not even Raphael or Titian, dared to venture on the procedure of DaVinci, whose treatment of the subject is conceded to be the greatest of all.

The man of taste, the man of ideas, does not willfully discount rules, forms and regulations, but he knows when to break through in obedience to great principles. Art is only advanced by observance of its laws and the intelligent use of rules, despite all the inanities of the cubists and vorticists, the Walt Whitmans, Amy Lovels and the Spoon River lawless presumers.

The laws are few in number, the rules many and constantly accumulating, and the student is apt to be perplexed and distracted by the various dogmas, and the difficulty arises of not being able to discriminate between precepts founded in truth and the many which are merely empirical.

The best safeguard against deception is that advanced by Leslie: "To be skeptical of all rules which promise easy acquirement of art, and to mistrust our own dexterity when we find any rule a labor-saving means of dispensing with strenuous personal effort."

*

Lippmann Films as Means for Securing Monochromatic Light in Photometry and Optical Pyrometry

Some years ago the writer found that Lippmann color photographs of monochromatic light could be prepared in such a way as to make the light reflected from them of a high degree of purity. The special features of the procedure consisted in development with a developer which would act throughout the depths of the film and subsequent bleaching of the film by mercuric chloride.

The special Lippmann photographs reflect a portion of the spectrum so narrow as to appear like a line when examined by a small spectroscope. When the angle of observation is changed the wave-lengths of the reflected light shifts, moving further toward the blue the greater the angle.

The present work consists in the use of these sources of monochromatic light, first, as a means of carrying out Crova's method of color-difference photometry; second, as a substitute for the spectroscope or colored glass in the optical pyrometer.

In Crova's method of color-difference photometry the photometric field is observed by monochromatic light of a selected wave-length for which the intensity of two illuminants under comparison is as their total luminous intensity. This wave-length varies slightly with the light-sources measured, so that no single color screen or other device giving a fixed wave-length is entirely adequate. In using the Lippmann film for this purpose a special eye-piece carrying the film permits this to be rotated to the correct wave-length, thereby meeting the requirements for both monochromatic light and for a small range of variability of wave-length according to the illuminants compared.

For optical pyrometry the Lippmann film offers a simple substitute for colored glasses giving light as monochromatic as does the usual spectroscope as employed for this purpose.

HERBERT E. IVES.

*

Auctioneer (holding up a picture)—"Here, ladies and gentlemen, is a magnificent Rubens—authentic. And here is a Rembrandt by the same artist—also authentic."

Next Christmas

C. H. CLAUDY

The expert road engineer says, "The time to *begin* to repair a road is the day it is opened for traffic."

The expert business manager says, "The time to prevent a loss is *before,* not after, it happens."

The expert military commander knows that the time to *plan* to exterminate the enemy is long before, not during, the battle.

All of which is pertinent to the fact that the Christmas season is over, the photographer has banked his money or cried over the fact that he didn't make it, and that there won't be another Christmas for a whole year. Whereupon many sigh heaving sighs of relief and proceed to make plans for Easter, and the school business, and summer, and fall—but not for Christmas! Oh, no! Why, Christmas is just over! Next Christmas is a year off!

But this is all wrong. You made some mistakes this Christmas time, did you not? Your advertising wasn't effective, perhaps, or you found more severe competition than you expected, or you found you hadn't ordered enough mounts and couldn't get the kind you wanted at the last minute, or you depended too much on one operator and he got sick in the middle of the rush or something. Well, when is the best time to plan for next Christmas to avoid those mistakes—next Christmas, with the gentle fog of a year of past dimming the recollection of those errors, or right now, when they are fresh in your mind?

Perhaps you made an unexpectedly great success in some special line this Christmas. Did your holly-wreathed panels prove unusually salable, or was there a miniature rush on the leather pocket books with inset pictures? Perhaps there was a great demand for your colored miniatures or you could hardly make enough of those new broad lighted profiles you learned about at the convention.

If you had any such success, obviously there must have been a reason for it, somewhere. Well, when is the best time to find that reason, ponder over it, take it to pieces to see what makes it go, plan to make it more effective than ever next year —when Christmas is almost upon you in 1917 or NOW—now, when the success is fresh in your mind and the underlying causes of it where you can find them without hunting through three hundred and sixty-five days?

You are traveling a road. The better that road, the more easily you travel, with the more comfort, happiness, and in the better car! Like the road-maker, you, if sensible, repair the breaks in that road as you come to them—you don't wait until they are great holes, ruining its perfection. Well, the time is *now,* for next Christmas. The holes in the Christmas road you just went over—if any—should be filled up now, today—not next year.

How will you remember? Man, you have paper and pencil! There is no lesson so easy to learn as the one which is written out.

Take your pencil and write a page or two of this, your Christmas business. How much was it? How much did you expect? What was your profit? How compared with last year's profit? What mistakes did you make? Why did you make them? How? What successes did you have? What caused it? What could have made it greater? In what way did your organization fall down? How many people did you disappoint? Why? How could those disappointments have been helped? What would you do, *now,* if Christmas was a month off in the future instead of a week or so past?

One could run on for some distance without getting out of breath or words. But this is not an examination paper, but a practical suggestion to practical men.

Having made your list of questions and answered them, having set down what you would do if Christmas was a month off, instead of a year, what will you do with the paper? File it away where you can find it? Natural, perhaps, but not efficient! Don't file it! Hang it up in front of your eyes. Put it on a piece of heavy mount and keep it in front of you on your desk. Look at it, ponder it, change it! You will find that if you have it always with you, if it comes once a day to your thoughts, that those thoughts will crystallize and change—will solidify and become definite plans. By the time 1917 Christmas is looming large in the minds of your competitors, your ideas will take shape and your plans will be under way.

Now I dare say all this sounds theoretical and altruistic. Some people think all thought is theory, and only practice is practical. You can't help the fact that it takes all kinds of people to make a world, and those that sneer at any plan which doesn't involve wiggling a shutter or turning a crank, must have their place in it. But before you condemn this notion, take a look around you. The telephone, the electric light, the motorcar, the desk you write upon, the carpet upon which you walk, the knife and watch in your pocket, the lock upon your safe—every single thing you use and the businesses they represent all had to come into being not through *practice* but through *theory*, FIRST. Every play you see, every picture which flickers on the screen, every song upon the stage, every line in every newspaper and periodical was a thought before it was a fact.

Every Christmas order you filled was a thought in someone's mind before it was a fact or cash in your pocket.

If, then, you make your Christmas plans of next year *now*, instead of then, if you use the experience of 1916 while it is fresh, for the benefit of 1917, if you make of your successes a stepping-stone to bigger ones next time, you may not be doing anything *practical*, as the man who thinks only material things are practical would say, but you are following in the footsteps of every man who ever made a great success out of anything. Nothing that is practical but what started as a thought, and few thoughts which have come to readers of this page *via* its type have had more solid, practical value behind them than this one—the time to plan for next Christmas is not next Christmas, but *now!*

Commercial Photography

FOURTH PAPER

Before going into discussion of special operations, it will be necessary to give a few suggestions for selection of the equipment. Inasmuch as the photographer must needs go to the subject, instead of having the subject come to him, it is advisable to have an outfit which may be conveniently transported and at the same time one of eminent utility, because the work is not of a uniform standard and often demands special treatment.

Most of the modern types of view-cameras meet all requirements. The bellows of the camera should be of some length, not less than twice the diagonal of the plate used. The extended draw is useful, not only in accommodating a long-focus lens, but it is essential for the securing of good perspective when machinery, automobiles, engines, etc., are the subjects.

In architectural work the long-focus gives more pleasing results, though at times wider-angle is demanded. We shall touch more fully upon this branch of commercial work under the topic of architecture, but in this instance shall advise the necessity of a camera with a swing-back. In photographing any work of con-

siderable dimensions, one should always select a point of view in which the perspective conforms to that presented to the normal vision.

Furniture, machinery and interior views necessitate the use of a lens of focal length to obviate distortion of image. It is necessary to caution those using a camera with a long draw to observe that the bed of the camera in front does not come within range of the lens when the camera is racked out.

The camera should be so arranged as to turn conveniently at any angle, and also to point downward at objects vertically. But more of this in the proper place.

As regards the lens, we need hardly say that the diffusion focus is of no value to the commercial man. He wants a lens which shall give absolute definition. He must have rigid sharpness in the negative, even if he afterward sees the advantage from the artistic point of view of a little suppression of detail in certain parts of his photograph.

There are so many superb lenses on the market that we will not venture our advice in selection, further than to say that it may be economical to purchase a lens of the symmetrical type; some of the well-known anastigmats, where the lens, so to say, can be divided and either element used. Study the properties and capabilities of the lens you use.

In many cases, however, a special lens is essential, but here is not a good place to advise. We will take this feature up under the specialty. Before going into treatment of specialities, it might be well to suggest the practice of lining up the camera, so as to insure proper leveling and to mark horizontal and vertical lines upon the ground-glass of the camera to insure rectilinear presentation of the subject.

We have not forgotten, by the way, in this digression our talk about the treatment of polished objects, but you will excuse us until our next publication.

About Ornamentation

Judging from the pictorial contributions sent us for reproduction in the pages of our publications, *The Camera* and the BULLETIN OF PHOTOGRAPHY, there is shown a growing taste for what is known as the "decorative in art." Many of the examples exhibit the possession of excellent taste and judgment in the treatment of this phase of pictorial work. The decorative effect is kept in proper subordination and seems to admirably set forth the other features of the picture, but in not a few cases there is a flagrant disregard of the true province of the ornamental, and the whole effect of the picture is distorted by the desire to advertise the decorative feature.

Ornaments well applied and properly relegated may be most effective. The object of all adornment is to please, and the artistic sense is pleased only when ornamentation is in harmony with the subject treated. It may be laid down as a rule that ornamentation must subserve some useful end, just as nature does in her scheme of things.

The beauty of the flowers in their glorious colorings and the grace and variety of their formation is not something unessential, merely for effect to please the eye, but something functionally active in the economy of the plant. In the picture, too, if the ornamentation does not contribute to the pictorial conception it is useless, and really weakens the effect desired.

Art is governed by laws (at least, artists used to think so) and laws which are not arbitrary, but the result of the natural evolution of accumulated experience; and hence, to be effective, the artist must in a measure at least be conservative and not too radical. The greatest artists never astonish by novelties in management of light and shade and color, but by an unexpected and at the same time rational combination, and by the association of diverse things by some essential relation; original, but never contradictory of truth.

We are too much in the habit of buying our ornamentation by the yard or the pound and making it fit in to our notions, whether related to the subject or not and hence we appraise the ornamentation above the thing itself. The desire to hide a mean conception in an elaborate array is distressing enough, but what makes it intolerable is the flaunting of it in our faces as evidence of artistic perception.

Good taste really demands possession of good judgment, and good judgment is had only when moderation in display is observed. The more ornamentation we crowd into our pictures the harder the task to work it up to essential advantage; that is, to make it utilitarian. The artistic eye is sure to be attracted to that which shows itself foreign to the topic, and the estimation of the good features is apt to be overlooked when the decorative effect is overdone.

Greetings From Our Friends

It is certainly a most delightful feeling to experience at this happy season of the year that we have so many friends who remember us.

The multitude of winged messengers of good-will inspire us with the desire to worthily reciprocate these expressions of kindness, and with all our hearts we wish you for the New Year a happy and prosperous time.

Greeting cards were received from the following:

Mr. and Mrs. Sherman E. Surdam, Howard D. Beach, Miss Belle Johnson, Joseph Knaffl, George H. Hastings, Gerhard Sisters, Richard Salzgeber, Ryland W. Phillips, Tony O. Babb, Clint Shafer, Steenson & VanVlack, Wilfred A. French, A. Wunderlich, Fred Schmid, Mr. and Mrs. "Joxie" Collings, Wm. Braucher, Thomas Coke Watkins, Hugh A. Smith, Mr. and Mrs. F. Ernest Cramer, Mrs. Bayard Wootten, "Pop" Wells, William Shewell Ellis, Frank H. VanNess, D. D. Spellman, Herman C. Sievers, Allison & Hadaway, Frank S. Noble, John I. Hoffman, H. F. Hoefle, James M. Evans, William H. Rau, H. W. Kixmoeller, Mr. and Mrs. Chas. W. Taylor, J. Chester Bushong, Mr. and Mrs. Leonard A. Dozer, C. H. Claudy, Wm. A. Leonard, L. L. Higgason, W. J. Lafbury, F. Schanz, Al Lloyd, J. C. Abel, Charles L. Abel, E. L. Mix, John A. Tennant, J. W. Weiseisen, Charles Henry Davis, Goodlander Sisters, and Mr. and Mrs. Frank Scott Clark.

Miss Belle Johnson sent us a dainty calendar with the following poem printed upon it:

THE PRICELESS GIFT

When you haven't a cent for giving,
When poverty pinches hard,
Oh, then is the day when the Christmas way
Puts wealth on a single card.

What matters the cost of spending?
What use when the tale is told?
The gift worth while is the friendly smile—
To the friendless, better than gold.

Give words of cheer to the cheerless,
A timely pat on the back
To the down and out, to turn him about
And help him back on the track.

The cheapest thing in existence
Is money, and all it buys—
More precious by far the little things are,
It's loving that counts—not size.

The value of gifts is the giver,
Not money is loved, but you!
And the gifts of the heart, when they once get a start,
Keep giving the whole year through.

An Open Letter of Appreciation to the Photographers of this Country

ALL that we are—or ever hope to be — we owe to you — the photographers of this country.

We are grateful, gentlemen, deeply so, for the *unstinted* confidence that you have placed in us—in our methods—in our merchandise.

Thus, do we publicly acknowledge our gratitude! Our only regret is that we cannot thank each one of you in person.

There are over *ten thousand* of you to thank. Do you realize what that means? It means that seventy-five per cent of the photographers of the country are buying **FAULTLESS FOLDERS** by mail — are saving the middleman's profits.

Could anyone *possibly* have predicted that in two short years such accomplishments might be recorded? We confess frankly that not in our fondest dreams had we dared to hope for the almost unbelievable stream of orders that has poured in the past year.

Over fifteen thousand orders! — think of it, gentlemen — *over fifteen thousand orders* for **FAULTLESS FOLDERS** were received and shipped by us *during the month of December alone!* Lest to some of you our figures seem unreal—inflated—permit us to add that we would appreciate the opportunity to verify them for you.

Men—we have done a big thing in a big way—a tremendous accomplishment made possible only by the help — by the co-operation you have so unhesitatingly accorded us.

We are crowding the leaders, gentlemen, crowding them uncomfortably. We've got a flying start—our principal is right—our merchandise is right.

And last but not least, we have indisputably disproven that fallacy of years' standing that the photographer cannot take his rank with business men and business methods. Having been shown the way to overcome that evil of all evils —the middleman and his profits—over ten thousand business men—photographers everyone of them, unhesitatingly put the right foot forward in the right way.

Again we thank you for having made possible the fulfillment of our ideals. We shall go on—heads up—shoulders back—serving the photographers of the country—rendering you the only service that, after all is said and done, ***really counts***—the actual, visible dollars and cents saving.

Sincerely yours,

Chicago Photo Mount Company

223-233 West Erie Street **CHICAGO**

Eliminate the Middleman's Profits — Buy FAULTLESS FOLDERS by Mail



GEORGE H. HASTINGS, Newtonville, Mass.

Past-President of P. A. of A. and former Secretary Photographers' Association of New England

Birthday Congratulations, January 3rd.



Retrospective

This week we are printing the "phiz" of George H. Hastings, the Past President of the P. A. of A., in 1891, Secretary of the New England Association for ten years and the only man that kept it alive. One of the singular things is that "Uncle George" had the same month, same year of birth and same cronies for many years and they were almost inseparable.

Geo. H. Hastings, January 3, 1852.
Arthur A. Glines, January 5, 1852.
Edward C. Dana, January 16, 1852.
And they never fought with one another.

*

Variation of Wave-Length Sensibility of Photoelectric Cells with Time

HERBERT E. IVES

In order to use the photoelectric cell in photometry it is essential that the cell have two qualities. First, the relationship between illumination and current should be rectilinear; second, the wave-length sensibility curve must be of permanent character, and for reasons of practicability it should be the same from one cell to another, in order that any means for screening to copy the wave-length sensibility curve of the eye would not have to be worked out separately for each cell.

An investigation of the first point by the writer established the fact that photoelectric cells as previously made for photometric purposes could not be relied on to give the rectilinear relationship. Further study developed the explanation for this, and led to the design of a type of cell in which the current is strictly proportional to illumination. A simultaneous study of the wave-length sensibility characteristics of a number of cells showed these to be widely variant.

The particular cell studied has potassium for the active metal, which is deposited on the inner walls of a three-inch diameter bulb, leaving only a small spot clear for the entrance of the light. The potassium was colored by a hydrogen glow discharge, and the bulb afterward filled with helium gas at a pressure to give the maximum photoelectric current under working conditions.

Measurements of the wave-length sensibility curve have been made at intervals over a period of eight months, during part of which time the cell has stood unused, part of the time it has been used for routine spectrophotometric measurements, and twice it has been exposed for an extended period to a considerable illumination with voltage applied so that a photoelectric current passed continuously.

The result of this test is to show a gradual change in the shape of the wave-length sensibility curve, corresponding to either an increase of red or a decrease of blue sensitiveness, probably the latter. The relative blue and red sensitiveness has changed in the period mentioned by roughly forty per cent. Time, rather than the amount of exposure of the cell, appears to be the determining factor. A slow diffusion of the sensitizing hydride layer into the pure alkali metal layer beneath is a possible explanation. —*Journal Franklin Inst.*

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

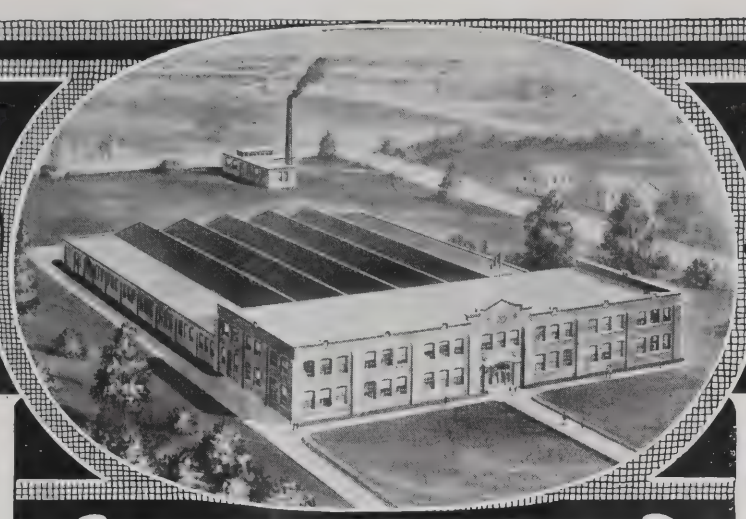
A Cancelled Contract with Two Slants

Here is a case which gives a little different slant on the familiar case of the merchant who signs an order for goods without reading it, and afterwards finds that it calls for more goods than he thought he was ordering. The following letter comes to me from a Pennsylvania dealer, evidently a newcomer in the retail field:

> A salesman for a certain wholesale company called on me early last December and wanted to sell me an order. I had only started in business at the time and was rather green in regard to buying. The goods he was selling was a side line to the grocery business, which I am in, but I told him I would take a small order. So he made me up an order and handed it to me to sign, which I did without looking it over. But that night I looked the duplicate order over and found that it was much larger than I could use and also much larger than I could pay for, as I had a very small business and no capital back of me.
>
> So the following day I wrote the company asking them to cancel the order. They wrote me back stating that they could not cancel the order for the reason that they had already paid the salesman his commission on same. I then wrote them again, saying that if they would cut the order down to about $10 worth of goods I would take it, and if not I could not accept it.
>
> The next I heard from them was a bill for the goods to the amount of $30, stating that they were then shipping the goods.
>
> When the goods arrived at the freight station I had the freight agent return them to the company, and I also wrote the company, stating that I had returned the goods.
>
> Some time later I received a letter from a collection agency, asking for payment, which I ignored, and still later I received two more letters from two different attorneys asking for payment.
>
> About two weeks ago the company sued me for the bill. The railroad company tells me that the goods were delivered.
>
> Now I cannot afford to pay for that amount of goods that would be in my store for years before sold.
>
> Please let me know what can be done.
>
> I have not the goods at present nor never did have them in my possession.

This correspondent doesn't say explicitly whether the salesman tricked him, as he sees it, into signing a larger order than he thought. If, for instance, it was understood that the order that was to be given was for $10, and the salesman made it out for $30, then one situation would arise.

If, on the other hand, the order as the salesman made it up was exactly what the correspondent intended it to be, but some time afterward he got to thinking it over and decided he had overbought, then another and totally different situation would arise.



LET THE USER JUDGE

YOUR DEALER IS A WOLLENSAK DEALER

ANNOUNCEMENT

WE GREET YOU at the beginning of the new year with heartfelt appreciation of your confidence and many favors. We assure you of the continuance of our effort to serve you.

We have turned down every War order proposition and have devoted every ounce of energy and the facilities of the largest exclusive Photographic Lens and Shutter factory in the world to the interest of the photographer and his profession.

We have not increased our price to either professional or amateur photographer, though costs to us have materially increased. We have an abundance of finest imported optical glass in our vaults, and an organization of three hundred working in perfect harmony.

We look forward in a spirit of confidence soliciting the opportunity of serving you through your dealer with any lens you may be interested in testing, or will send direct to you a complete descriptive catalogue, or any information you desire.

PROMOTION OF TRADE DEPARTMENT

WOLLENSAK OPTICAL COMPANY

ROCHESTER, N.Y.



A Thorough Knowledge of Composition

Should be acquired by photographers. You can easily learn how to compose pictures correctly if you study **The Old Masters.** They are the best teachers.

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Breugel	Giotto	Raeburn
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Del Sarto	Lotto	Tintoretto
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DeHooch and Vermeer	MichaelAngelo Massys	Van Der Weyden
Early Flemish	Memling	Veronese
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Fra Angelico	Morretto	Velasquez
Goya	Poussin	Watteau
Gainsborough	Perugino	Wouwerman

Size 4 x 5¾ in. Bound in artistic parchment paper covers

30 cents each. Four for $1.00.
Sent Postpaid

Unequalled by anything offered at the same price. Order *To-day* at least four. Name second and third choice, in case first choice is out of stock. Send orders direct to the

BULLETIN OF PHOTOGRAPHY
210 North 13th Street PHILADELPHIA

As both situations are interesting, consider the first one first. As I have pointed out before, there is an amazing amount of carelessness exhibited by business men of all grades in the matter of signing orders and contracts. Time and time again a paper which a buyer or a seller or a party to some contract signs, does not express what he wants it to. Occasionally this is due to fraud, but more often it is because it is not well drawn. But nevertheless, if the party who is deceived had a complete opportunity to read it over before he signed it, and neglected that opportunity, and by reason of such neglect was let in for something, he cannot complain, but must take his medicine. The law has very little time for the *business* man who signs a paper without reading it, and finds himself deceived in consequence.

There is really only one exception to this rule. If a salesman obtaining an order, or the other party to a contract, pads the order or alters the contract, and then by some subterfuge prevents the deceived party from reading it, the latter can escape on the ground of fraud. But there is no fraud in the eyes of the law when a salesman deliberately pads an order and openly hands it to the buyer to sign, believing that he will carelessly neglect to read it. That is a plain case of negligence on the part of the victim and what he got was coming to him.

So much for the first condition. Let me briefly discuss the second.

No buyer can deliberately and in full knowledge sign an order for merchandise, the order being upon some house that had never sold him goods before, and then back out of it afterwards merely because he changed his mind. An order is a contract which binds both parties unless one party (the seller) has by a long course of dealing, led the buyer to believe that he could cancel an order any time he liked.

In the case submitted to me there can hardly be but one ending to the suit. The minute this correspondent admits that he

ALL THE SPEED YOU CAN USE
ALL THE GRADATION YOU COULD WISH FOR
— IN —
Cramer Plates
For dependable definition the ultimate choice
G. CRAMER DRY PLATE CO. :: :: :: ST. LOUIS, MO.

signed the order (if he was not tricked into doing it), judgment will be given against him for the claim itself, plus certain costs, to which must be added his attorney's fee.

This correspondent admits that he is green about buying. I will tell him how he can avoid such difficulties in the future, and this can also be read with profit by a great many buyers who are not green:

1—Never order more goods than you *know,* after full consideration, that you want, for your signed order is a binding contract, and you may not be able to escape from it.

2—Never sign *any* paper, order, contract or what not, without first reading it slowly and carefully twice and asking for an explanation if any part of it needs explanation. And if something is lacking which you think should be in, never take the other man's word that: "that's all right; we understand each other on that." Insist that it go in the paper and don't sign it till it does.

(Copyright, 1916, by Elton J. Buckley.)

*

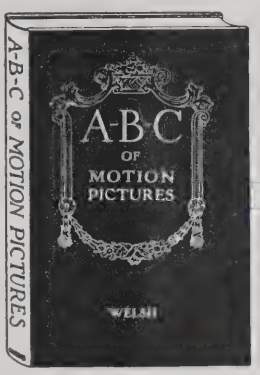
Heavy advertiser, in angry and disgusted tones, to editor: "What's the matter with your paper, anyway? That was a fine mess you made of my ad yesterday."

"What seems to be the trouble?" asked the editor, anxiously.

"Read it and see," said the advertiser, and he thrust a copy of the paper into the editorial hands.

The unhappy editor read, "If you want to have a fit, wear Jinks' shoes."

A-B-C
— OF —
Motion Pictures



BY
ROBERT E. WELSH

A new, 122 page illustrated, cloth-bound book, published by Harper and Brothers, telling about how motion pictures are made, kind of subjects, staging a picture, photo-play writing, picture producing by amateurs, etc.
Endorsed by Daniel Frohman and others

Price, 50 cents—post free.

FRANK V. CHAMBERS, Trade Agent
212 N. 13th Street :: PHILADELPHIA

STOP! LOOK!
Have you a CAMERA you wish to SELL or EXCHANGE? Write us.
OUR NEW No. 19 BARGAIN LIST
WHICH IS NOW READY, contains some startling values. Write to-day for FREE COPY.
New York Camera Exchange
108½ FULTON ST., NEW YORK

The "Luminous"

A new creation of ours. A rich Sepia, with a touch of color, reminds you of the old Dutch School. Many wide-awake studio men handle them now. Have you looked into our booklet Number Four?

EDUARD BLUM

32 South Wabash Avenue, Chicago

The PHOTO ART SHOP in the service of the Profession

MAKE your prospect feel the small sale is just as important to you as a huge order, as small sales multiply and grow to large ones if properly nourished.

THE SHUTTER THAT NEVER STICKS AND ALWAYS ON THE JOB

—THE—

Packard Ideal Shutter

MICHIGAN PHOTO SHUTTER CO., Makers

Other Makes Repaired KALAMAZOO, MICH.



LEARN A PAYING PROFESSION

that assures you a good income and position for life.
For 22 years we have successfully taught

Photography Photo-Engraving and Three-Color Work.

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Illinois College of Photography :: 843 Wabash Ave.
L. H. BISSELL, President :: Effingham, Illinois

Future Prospects of Light Production

Probably the most radical advance in illuminating engineering and light production that has been made through all the ages is embodied in the Welsbach lamp. It was the first time, outside of the temperature law, that energy had been conducted into radiation. We have a number of methods of light production which are not based directly on heat as an intermediate form. But still, modern lighting, especially electric lighting, is based on the temperature radiation; and in the field of temperature radiation or incandescent lighting, we probably consider the highest development of today, the highest efficiency of temperature radiators or illuminators represented by the acetylene flame and the gas-filled Mazda lamp. In the last fifteen years enormous advances have been made in increasing the efficiency of temperature radiation, and increasing the efficiency of the incandescent lamp from four watts per candle power up to that of the present lamp with less than half a watt per mean spherical candle power. It is not probable that the advance in temperature radiation in the near future will be nearly as radical. We appear to be approaching the limits of efficiency possible under the temperature radiation law, and it may be predicted that future advances will be measured in per cents rather than in the hundredths of per cents of the last fifteen years.

The temperature possible with hydro-carbon gases or vapor as a source of chemical energy necessarily is limited by the dissociation temperature of oxides of carbon and hydrogen in the acetylene flame. We are not far from those temperatures. In material, higher efficiency than given by the acetylene flame in light production under temperature radiation is not probable, except by using a radiator, using a combustible the oxide of which has a much higher dissociation temperature, such for instance as metallic magnesium. As a result of the present war, the commercial manufacture of magnesium has been developed to a considerable extent and it is quite likely that after the war, when conditions have become normal, magnesium will be obtainable at prices comparable with those of aluminum. It is by no means impossible that if we realize such low prices of magnesium as appear possible under normal conditions, that magnesium as a combustible may become economically competitive as a light producer with the hydro-carbon flame. Perhaps after we have defined it broadly enough, chemical luminescence is not temperature radiation, because there is no temperature at which the radiation of the body would give a spectrum like that of the Welsbach mantle, because, at the temperature of the burning flame, these oxides, when heated electrically or protected from the flame gases, do not luminesce.—*Illuminating Engineering Society.*

ENLARGEMENTS

WRITE FOR LATEST PRICE-LIST

H. D. BRIDLE, The Photo-Enlarger, 1034 Arch St., Philadelphia

:: :: DEATHS :: ::

CHARLES BAUER

Charles Bauer, of Shreveport, La., died at his home on December 15th, aged 86 years.

CHARLES FARRO

Charles Farro, 58 years of age, of New Philadelphia, Ohio, died at his home on December 14th, after several months' illness with dropsy.

FREDERICK W. HALL

Frederick W. Hall, of New York City, died at his home on December 23d, of pneumonia. He was fifty years of age and leaves a widow and three children.

DESIRE HAMEL

Desire Hamel, 66 years old, of Manchester, N. H., died on December 21st, at his home, after a long illness. He is survived by his widow, five sons and one daughter.

SAMUEL KIEFER

Heart disease caused the death of Samuel Kiefer at his home in Columbus, Ohio, on December 21st. He was a member of the Orr-Kiefer Studio Co., 199½ South High Street. Mr. Kiefer was 51 years of age and leaves a widow, son and daughter.

MRS. MARY E. HEATH

Mrs. Mary E. Heath, owner of the Heath Studio in Manchester, N. H., was found dead in bed on December 8th, probably due to an attack of indigestion. Mrs. Heath has successfully conducted the studio since the death of her husband, in 1911.

GEORGE W. WOODWARD

George W. Woodward, secretary and director of Sprague-Hathaway Co., Somerville, Mass., died on December 18th, at his home, of heart failure. Mr. Woodward was highly respected by all who knew him and therefore will be greatly missed. Our sympathy is extended to his relatives and friends.

WALTER D. YOUNG

Walter D. Young, of Bay City, Mich., died at his home on December 23d from bronchial pneumonia. He was the principal owner in a recently discovered process of taking natural colored photographs, and was planning to demonstrate in Chicago and other cities. Mr. Young is survived by his wife and four children. He was sixty-one years old.

ORSAMUS W. HORTON

Orsamus W. Horton, aged 93 years, died at his home in Grand Rapids, Mich., on December 13th, after an illness of a few days caused by acute bronchitis. Mr. Horton was the first photographer to establish a business in Grand Rapids and was one of the first to photograph furniture for commercial purposes. Mrs. H. Amanda Horton, his widow, is his only surviving relative, Mr. Horton being the last member of a family of nine children.

Crisp, Sparkling Negatives, with depth of color and fullness of detail, are made only on plates of highest grade

THE BEST ARE MADE ON

Hammer Plates

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

Hammer's little book, "A Short Talk on Negative Making," mailed free.



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ST. LOUIS, MO.

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Bargain Prices Everything Photographic

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(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

25c FOR THREE MONTHS' TRIAL SUBSCRIPTION TO THE CAMERA
Mail a Quarter TO-DAY to THE CAMERA, 210 N. 13th St., Philadelphia

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.

Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.

Copy *must* be plain and distinct.

No display allowed—***Cash must be sent with order.***

To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.

Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—An operator; must be thoroughly experienced and a good workman; permanent position to right man. Address 800, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—By a young lady of exceptional ability, as saleslady; experienced with high-class trade and willing to work. Capable of taking entire charge of the business end of a studio, and able to assist generally. Address 799, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Experienced operator desires situation after January 1st. Address A. C., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE OR RENT—Studio Building in Western Iowa college town, operating since 1898; no competition; $500 will swing it. Address P. H. Miller, Elk Horn, Iowa.

FOR SALE—Well established, profitable Photo-Supply Business, located at Fargo, N. Dakota, invoicing about $8,000. Will sell at sacrifice. Do not write unless you have $3,000 cash, which will handle; balance on liberal terms. Unable to give same proper attention. Address C. S. P., care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

WANTED TO BUY—Second-hand complete Home Portrait Outfit, at a bargain; must be in A No. 1 condition. Address B, care of BULLETIN OF PHOTOGRAPHY.

NEW IDEAS—New Methods—Better Photographs—More Money. Daddy Lively's way taught by a rapid method. Complete course for beginners, opening January 8th, 1917. Special Post-Graduate Course for Professionals in February. Write for catalogue and information. Southern School of Photography, McMinnville, Tenn.

What's Doing in Photography

J. J. Mayes, of Bloomington, Ill., has opened a studio in Clinton, Ill.

Fred Horck, of Franklin Grove, Ill., has opened a studio in McClusky, N. D.

F. McComb, formerly of Minneapolis, Minn., has opened a studio in Redfield, S. D.

A. J. Roe has leased for a term of years a studio at 747-751 Fifth Avenue, New York City.

George Schultz, of Houghton, Mich., has disposed of his business to William Olson, also of Houghton.

Robert L. Geer has left Three Rivers, Mass., and will open a studio in Palm Beach, Fla., for the winter months.

The W. P. Simpson studio in Fort Worth, Texas, was destroyed by fire on December 20th. Origin is unknown.

An explosion, presumably of photographic combustibles, destroyed the Taiyow Photo Studio in San Francisco, Cal.

Johannes and Martha Roemer, brother and sister, formerly of San Francisco, have opened a studio in Bakersfield, Cal.

The Glasgow Photo Studio, Glasgow, Mont., was opened for business the first of December. Extensive alterations have been made and new equipment installed.

Colegrove Bros., Inc., Buffalo, N. Y., photography, enlargements, portraits, $10,000. Incorporators are G. E. Wisch, R. J. and H. M. Colegrove, Buffalo.

*

Effect of Light on Solid Silver Chloride and Bromide

Colloidal metallic fogs are usually produced by fusing salts in contact with corresponding metals. The silver halides also form fogs when the solid salts are exposed to light. Optically, clear crystals of silver chloride and bromide become more or less opaque and dark in color when exposed to a beam of light, but remain at first optically clear, the beam being invisible. Later the surface at which the beam enters becomes brown, and particles visible by the ultra microscope are formed. The particles grow rapidly and will continue to grow if the crystal is removed from the light and heated to 350 degrees centigrade.

Heating in the absence of light does not produce particles. The growth of the particles is accompanied by a diminution of the coloration in their immediate neighborhood. The effect is evidently due to the separation of metallic silver in a colloidal form, growing in size as the illumination is continued.

These facts strongly support the view that the latent image consists of colloidal silver in an ultra microscopic form.—R. LORENZ, *Journal Chem. Soc.*

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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Items of interest upon photographic subjects will be gladly received.
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VOL. XX, No. 492 *Wednesday, January 10, 1917* Price 5 Cents $1.50 per Year, Post Free

Tone of the Print

JOHN BARTLETT

The word "tone," as applicable to photographic prints, means something different from the word artistically considered. It would be better to say "print-color." So considered, it is possible to get almost any tone desired in a print, but the generally accepted tones or colors are confined to a limited scale. Many factors influence the color of the silver and gold precipitates formed in toning. The thickness of the film, whether the deposit is metallic silver in a fine state of division or a sub-chloride, materially influences the tone, and the tone is dependent also upon the way the image is looked at, by direct or by transmitted light. Chemical action, however, exercises the greatest influence.

Images produced by exposing bromide or chloride of silver to light for short times and subsequent development have a tendency to a gray or black color. Chloride of silver gelatine, on the other hand, has a reddish or brown tone.

When a picture is produced by exposure of pure silver chloride and then brought in contact with certain chemical agents like hypo, a very perceptible change of color at once takes place, more intense in proportion to the quantity of organic matter present. The effect is more striking with gelatine or collodion emulsions than with albumen. An old fixing bath containing deposits of silver changes the tone with prolonged immersion. The tones of the reduced silver vary in the fixing bath from tan, russet, brown, gray or black, whether the image has been produced directly or by development.

Alkaline gold baths tone more rapidly, are of greater activity, and can be used soon after preparation, but they do not keep well.

According to the length of time the proof is subjected to the action of the toning bath (the temperature and concentration being considered) the more perfect the transmutation and the more agreeable the resulting tone.

The chemical action taking place during toning is clear enough. An equivalent of gold takes the place of silver. The double salt of hypo and gold contains the precious metal in the form of auric sub-oxide.

Every practitioner who is aware of the endless variety of color-tone capable of production, will appreciate the importance of securing permanence as a factor in the process.

Your Own Valuation

C. H. CLAUDY

Usually the general public bases its estimation of anyone upon the standard of himself. It speedily revises the estimate, if it needs revision. If a merchant starts in business on Main Street, in a new and finely-lighted store, a mahogany dressed window, and dozens of clerks, the general impression is that here is a fine, new, large, reliable, desirable place in which to buy merchandise. If the merchant sells shoddy goods or cheats, or has nine prices, the public soon finds it out, and not all the appearance in the world can save the merchant. If he has an unattractive store, and his show-windows are dirty, and he goes around without a collar on, the general impression is that his store is a good place from which to stay away. But let him sell remarkable values for little money, let him prove himself a little squarer than the rectangle, and the town is going to wear out his front steps in the long run.

It's the same with a photographer. The profession is full of examples of men who started in a small way and are ending in a big way, because the public found that their photographs were unusual. There are other examples of "swell fronts" which lost out because there was no quality in the goods sold. But for a while, at least, and for every new customer who knows you not, the impression made by you, your outfit, your printed matter and your place of business, is the impression the public is going to receive.

In a Middle Western town a photographer advertises in the newspaper, "Make my studio your headquarters. When you have nothing else to do, come here. I am prepared to amuse you in spare time—toys for the kids, magazines and books for grown-ups, and I'll even make your picture, if you want!"

This man has a totally wrong conception of advertising. If he chooses to put himself before the public as one who values his work so little as to put amusement before business, can he complain if the public takes him at his word? By all means be hospitable and try to make your customers think themselves welcome in your studio even when they want nothing but a place to rest or write a letter, but to talk of one's self as one "prepared to amuse" and end up with "I'll even take your picture, if you want," as if one were doing a favor and it was the last thing in the world one really wanted to do—well, a crooked conception of what is good publicity *may* go further than this, but I don't see how!

A photographer writes me from a small New England town. His letter is enclosed not in a printed envelope, but one with a rubber stamp in one corner. The envelope is a cheap one and the impression of the rubber stamp is blurred.

This man *may* make the most beautiful pictures in the world, but no one would ever think it from the literature he sends out to represent him. I venture to say that that rubber-stamped envelope has cost him a hundred times the price of one well printed. The public, who knows him not, sees him as he sees himself, cheap and careless—a rubber-stamp man!

I have a letter-head before me which advertises twenty-seven different activities of the owner. He is a photographer, an amateur finisher, makes prints, enlargements and lantern slides, sells frames, views, and jewelry, souvenirs, canes and umbrellas, does chair caning and mending, prints cards and letter-heads, does this, that and the other. His estimate of himself is that of a jack-of-all-trades. The impression I get is that he is a hustler who can do almost anything and is glad to do anything to make a living. But my impression of a good photographer is of one who is too busy trying to get to the bottom of the possibility of his art to have time for chair-caning and jewelry-selling.

When I want my picture made I go to the man who thinks his work is a serious, dignified, artistic and difficult thing worthy of any man's best efforts. And I am just one unit in a general public. Other people feel the same way. It's the man who does everything, who always wonders why it is that his should-be customers prefer to go to the city to have their pictures made.

Of course there are many small town photographers who have to do many things besides make sittings. I am not objecting to anyone caning chairs if he wants to. What I decry is his *advertising* chair-caning and frame-making and all the rest of it, *with photography*. The public is going to look at him through his own eyes, and if he can't see himself as a photographer, be very sure his public will not.

Photography is an exacting profession. The public knows it. Then, make sure that your estimate of your job, and its dignity and importance, is no less impressive than what you want your public to have of it—and see to it that everything, from sign to show-case, from front steps to operating room, from envelope to bill-head, carries out this impression.

The only way to have the public value you is to begin by valuing yourself.

Semi-Matt Printing Paper

A. J. JARMAN

An excellent semi-matt printing-out paper can be made at little cost that will give very rich prints in sepia, brown or purple brown, as well as possessing good keeping qualities after sensitizing. In fact, the paper will keep good for two months without deteriorating for printing purposes. It may be contended that there are plenty of developing papers that have, in most instances, supplanted printing-out papers, but for quality and richness in color from a genuine sepia to a blue black, the paper to be described here has no equal. More than this, if a photographer wishes to have a specialty of his own, he must prepare a paper for his particular business in which there would be little or no competition. The trouble or extra labor involved is very small compared with the results obtained and the extra profits secured through the use of a paper of his own preparing.

It is not very long ago when no photographer thought it to be any trouble at all, only a duty, to be up in the morning on time to prepare the paper for the day's printing. The writer's practice used to be to have everything ready in the evening, so as to commence paper sensitizing at five o'clock the next morning, so that when eight o'clock came everything was ready for the day's printing. Another very important point must not be forgotten: photographers made quite as much money then as they do today, and there were many who invested their money in real estate, which produced a lasting fortune, not only for themselves, but for others who were dependent upon them. It must also be remembered that of all the photographic papers that have withstood the test of time, when properly fixed and washed, albumen paper has held its own.

The process for the preparation of the paper is here given, and as there is no starch in a semi-cooked state to give the effect, pure materials only being used, there will be no need to fear the slightest chipping of the printed image.

The salting solution:

Chloride of ammonium (c. p.) . . 100 gr.
Sodium chloride (c. p.) . . . . . 80 gr.
Distilled water . . . . . 12 oz.
Fresh albumen of eight eggs.
Distilled water . . . . . 12 oz.

Churn this mixture well with a rotary egg whisk, add the salt mixture, then churn the whole vigorously for five minutes. Allow this mixture to stand all night, then strain it through a double fold of wetted

cheesecloth into a clean stoneware pitcher, and filter finally through absorbent cotton pressed lightly into the neck of a glass funnel, allowing the liquid to drip upon a strip of glass placed diagonally in a two-quart wide-mouth bottle. This procedure will prevent air bubbles being formed.

COATING THE PAPER

Pour this salting mixture into a clean tray, suited to the size of the sheets of paper to be coated. The paper may be almost any kind — Steinbach's drawing paper, Whatman's hot pressed, Whiting's or Japanese paper—which should be cut to size, packed together, and stored in a cool, damp place previous to coating. Float each sheet by lowering, so that the middle of the paper touches the liquid first, then gradually let each end down, so that the sheet floats upon the surface. As soon as this is done, carefully lift at one corner to see that no air bubbles are formed. If they have, they can be dispersed by dipping the forefinger into the liquid and touching the spot. Examine each sheet thus, then lower it upon the liquid; allow to remain for two minutes, then lift the sheet by one corner, clip it, and allow it to drain over a teacup, so as to get rid of all excess of liquid; now clip it with two clips and suspend it upon a stretched wire to dry. Any number of sheets may be prepared in the same way, and all kinds of paper can be salted with this solution. Paper so prepared will keep well for any length of time before sensitizing. It will be advisable to mark the *back* of each sheet, so as to be sure of the salted surface.

Sensitizing solution:

Nitrate of silver (recrystallized)	4 oz.
Citric acid (crystals)	400 gr.
Distilled water	40 oz.

Dissolve the above in one solution, filter it through a small tuft of absorbent cotton pressed lightly into the neck of a glass funnel; pour this into a clean tray, then float the dried salted paper upon this solution for three minutes. Pay attention to any air bubbles that may form. Don't allow the paper to be excessively dry previous to sensitizing. After three minutes' floating suspend the sheet cornerwise over a funnel placed in a wide-mouth glass bottle. These drippings may be added to the stock solution. As soon as all the sheets have been sensitized and thoroughly dried, they may be rolled together or kept flat by packing them in a large printing frame, away from light and under pressure, until required for use.

PRINTING AND TONING

The paper is used in just the same manner as any other printing-out paper, the depth of printing being only a shade beyond that required for the finished print.

The toning bath must be weaker than for P. O. P., made up with borax and gold chloride in the usual way, with double the quantity of water.

For sepia tones, which will be very rich in color, hyposulphite of soda alone being used (to test twenty on the hydrometer), complete fixing and thorough washing are necessary.

The toning can be carried out so as to secure any color required, the prints being very uniform. The surface of the paper may be rough or smooth, only the rougher the surface the more damp the paper must be to secure a perfect coating both in the salting and sensitizing. Of course, the operation of sensitizing and drying must be carried out in a room away from white light.

The salting can be done in daylight, while the sensitizing can be done by gas or electric light of not over sixteen candle-power. If the sensitizing solution becomes discolored by use, a few drops of a solution of permanganate of potassium, thirty grains in one ounce of water, will clear it, when, by refiltering and strengthening, the sensitizing can be carried out again.

*

SHE—"That scar on your head must be very annoying."

HE—"Oh, it's next to nothing."—*Columbia Jester.*

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Never Bring a False Representation Case Without Fullest Investigation

About six months ago a retail dealer doing business about seven miles from this city, opened an account with us. He came fairly well recommended and made a financial statement which our credit man thought warranted a line of several hundred dollars. We continued to sell him on regular terms, and he paid promptly, until about two weeks ago, when we heard rumors that he was a snide and was getting ready to fail. We investigated this, and found information which indicated that it was true. We then investigated a little further and apparently found that some real estate which this customer had given in his statement as a part of his assets, was really in his wife's name and was not liable, so our attorney advised us, for his debts. Being told this, and in order to forestall what we believe was our coming loss by reason of his failure, we had the man arrested for obtaining credit under false pretences regarding the ownership of real estate, hoping that this might at least get us a settlement of our account. He was held in bail for court, and the case is still not disposed of, but we have learned that we were in error about the false representation. The real estate in question was in his name at the time he set it forth in his statement and is in his wife's name now, but only because his wife exchanged some other real estate for it. This customer was worth what he said he was, and it therefore looks as if we were wrong in having him arrested. What course can he take against us? We hear that he intends to do something.

I withhold both the name and address of the writer of this, because otherwise, I should not like to answer it publicly. I want to answer it publicly, because it touches a subject of general interest and of much importance.

The very day I received this letter, a Philadelphia court gave to one Isaac Gross, a general storekeeper, a verdict of $3,075 against a Philadelphia wholesale house—Lichtenstein Bros. & Sons. The facts were similar to those set forth in the above letter. The jobbing house accused Gross of obtaining goods from them under false statements as to his financial responsibility. He denied it, and they had him arrested. He was tried and acquitted, and at once brought suit for damages for malicious prosecution. The verdict of $3,075 is the result.

There is no doubt that in the case cited in the above letter the customer can bring suit against my correspondent for malicious prosecution. Whether he will win it is of course a different thing, but he has all the elements to work with. He was accused and arrested for a criminal offense, thereby being put to expense and shame. When tried he will doubtless be acquitted, as there will be no evidence against him. I am free to say that if I were his counsel I should advise him that the next step should be the bringing of a suit for malicious prosecution.

It is a malicious prosecution when A brings a criminal action—in most States a

civil action also—against B, upon insufficient grounds. It can be knowingly done, it can be recklessly done, or it can be carelessly done. Even if the prosecutor thought his ground was good, he is held responsible if it proves to be bad, if he could have found it was bad had he looked the matter up before acting. Nobody is expected to issue a warrant for another person's arrest unless he knows precisely what he is doing.

It will therefore not be enough for this correspondent to say "I acted in good faith, believing I was right." He must further say, "I investigated and *had every reason to believe* I was right."

That means what the law calls "probable cause." If the prosecutor who is afterward sued for malicious prosecution had probable cause for what he did, he is not liable in damages, because then the law says the act was not malicious. What is probable cause? Any state of facts which *after careful investigation* would convince the average man that the person whose arrest he was contemplating was guilty. In other words, if the above correspondent carefully investigated all reasonable sources of knowledge, and everything he found pointed to his customer's guilt, then he had probable cause. But if he only partially investigated—in other words, if he was careless, if he jumped at conclusions, the jury would almost certainly hold that he had no probable cause and mulct him in damages.

Before having a customer arrested, or anybody else, for that matter, always consult a lawyer. *Always.* The fact that you acted on an attorney's advice is always considered evidence in your favor, as showing probable cause and absence of malice.

Every man who obtains money or goods, or anything whatever, under false representations, should be arrested as an example to others. Moreover, it is usually the quickest way to induce him to undo the wrong he has done. But never do it until you have carefully looked up every fact which could bear upon his guilt. In the case submitted by the above correspondent, I should have taken my warrant, and an officer to serve it, to the customer and confronted him with the evidence I had against him. If he had any explanation, I should investigate it before serving the warrant. If he gave none, the case against him would be very much strengthened, and I should serve the warrant then and there. Apparently this course would have prevented the above situation.

(Copyright, 1916, by Elton J. Buckley.)

Display Advertising

It is for the best interest of the manufacturer and dealer that the photographer should be both busy and prosperous. That they should be interested in all that contributes toward the welfare of their customers is not benevolence or charity, but broad-minded business judgment of the best type. It is a self-evident fact that buyers who are large users of material and of established credit and contented with their business outlook are infinitely pleasanter to do business with than small buyers of doubtful credit and a dissatisfied, complaining habit. Therefore, the dealers and manufacturers are quick to notice any move that contributes toward the welfare of the trade and acts as an impulse and stimulant to business.

Photographers must advertise. There is no getting behind that fact. What advertising they do must bring results commensurate with the thought and money expended on it, and these truths have received a great deal of attention from some exceedingly clever men who are wise in advertising methods. All advertising pays, but some is profitable and some is not, so that the advertiser of small means who expends a dollar and cannot trace but fifty cents' return on the investment, must know, if

he knows anything about his business, that this particular bit of advertising has brought some returns, but not enough to make it profitable in its immediate returns. The lasting effect may bring in business for a year or more, so that it is not lost energy. But the immediate effects are what supply the confidence and energy that encourages a man to persist and push. As there is rather a lack of confidence among photographers of the effect of advertising, we welcome the growth of a new idea that has been found to be both economical and quickly profitable, and that is the special display idea that has been developed so rapidly during the past two years.

In many of the large cities, the photographers have organized for the purpose of improving the business in photographs and the medium of advertising that has proved itself to be the most economical and effective is the public display of pictures. The Louisville Photographers' Association has held two exhibitions, and while, as an organization, some other forms of publicity have been tried, the members have proved to their satisfaction that the exhibit is far and away ahead of any other method. The immediate results are quite apparent, and the lasting effect carries over a long period. In several cases it has come to light that orders placed this Christmas were the direct result of the exhibition held in November, 1915, and that advertising did not bring its fruitful results until just one year later. Such evidence as this commands earnest consideration, for it demonstrates that for the photographer here is a method of advertising that is at once dignified, immediately productive of business and effective in its influence over a long period. This fulfills every requirement of a profitable advertisement, and as such is bound to have consideration.

Where a number of studios in a large city can combine and make a big display that will attract large numbers, it might be argued that the same scheme was not appropriate nor practical for the small town where there might be but one or two photographers. This is by no means true. The essential idea having been pronounced correct and good, it then requires only that it may be adapted for use in different ways that will bring it within the reach and scope of the photographers in smaller towns, for the problem of profitable advertising is just as serious for them as it is for their brothers in the cities. How, then, can the plan be modified to fit the conditions encountered by the photographers in the smaller places?

The first suggestion comes from the West, where there is being spread the gospel of "Print Exhibit Day" among the smaller towns. We have the reports of two towns where the plan has been tried sufficiently long enough ago to form some idea of the results. In one case there was just one photographer in the town, and he worked out his plans to fit his own needs. He changed the entire arrangement of his reception room, hall and operating room, so that the prints could be exhibited to advantage and lighted so as to attract. This required quite a little thought, but the effort produced the most startling results, for the general character and appearance of his studio was so changed that it excited the most pronounced comment and admiration. By a newspaper advertisement and special invitation the good people of the town were informed of the display, and the results were beyond all expectation.

The complete transformation in the appearance of the studio supplied the stimulant for arousing enthusiasm and interest. The attractiveness of the pictures created the desire, and the attentiveness of the proprietor made the buyer feel under obligations. The new business obtained was not at the expense of any competing photographer, but was a bid for business in competition with the jeweler, the dry-goods store, the novelty store, etc.

The other instance was a town where there were three studios. There was no attempt at a combined exhibition, but it was

arranged that each of the three would make their exhibits during the same week. It was made a "Photograph Week," and while each studio made its own plans and its own display, the fact that all of them had displays on, set the town talking about photographs in a most unusual manner. The keen rivalry of the studios was commented on and their push and up-to-date methods received the widest praise. But the point of the story is that this keen competition was along perfectly legitimate lines and in a measure co-operative. Prices were not cut nor special inducements offered. Each photographer hustled and planned to get the most he could out of the exhibit, and to attract the most attention. The public went from one to the other, and the effect was seen in a quick increase in business for each one of them. There may have been some customers exchanged, but it was an exchange and not a steal. Trade conditions were not upset, yet each one got the benefit. It exemplified the truth of the motto that competition is the life of trade, without warping the true meaning of competition. It was rather the stimulation of trade through competitive effort than the ruinous competition that creates enmities and ultimately spoils the business. It yielded a profit, both immediate and lasting. This is the very essence of good advertising.

We repeat that we favor most strongly any plan that will increase the business and profits of the photographer, and while we can lay no claim whatever to having had any part in originating this idea nor planning its adoption, we commend it unreservedly for the reason that it appeals to us as the most unique and effective method of presenting to the public the art of photography. We feel that it is capable of great future development and will affect not only the actual business of the studio, but will result in improving the appearance and fittings of the rooms, so that they will prove more attractive to the public eye. It is full of the greatest possibilities, and we propose to endorse the plan wholeheartedly and enthusiastically. It is the big idea for the new year, to be fostered and encouraged to the end, that 1917 will prove a big milestone in the business career of many of our customers and friends.—*The Trade News.*

Character Study

SADAKICHI HARTMANN

This looks like a real character interpretation, as if it were intended to illustrate some local type or popular novel. But very likely it is merely the portrait of a boy, taken in the garb he is accustomed to wear when playing in the streets. It does not look as if he was specially dressed for the occasion; the sweater and overalls look too genuine not to have been worn by the youngster for an indefinite time previous to the photographic event. It is peculiar that worn and torn clothes always look more picturesque in a picture. Well, for one thing the color is faded and the lines flow more easily; they furnish more pliable material for picture making.

But it is not only the old clothes which make this pose a good character study, it is the way the boy enacts the part he is supposed to represent. Whether the "do-as-I-please-no-matter-what-you-say" expression and attitude is assumed or peculiar to the model does not matter; it looks convincing in the representation, and for this kind of work a good model is half the game. No doubt the boy suggested a certain type of indolent and mischievous disposition, and the photographer built on this suggestion. All that was necessary to emphasize the appearance of a little truant was to put a book in his hand—there he stands, unwilling to study. The entire attitude, with the head lowered, one hand in a pocket and the other listlessly holding the book, and



"Character Study."

J. C. Cooley
Santa Cruz, Cal.



Katherine Jamieson
Pittsburgh, Pa.

particularly the position of the feet, is pleasing. Nothing is overdone; if absolutely necessary, it could pass as a portrait.

Only the background smacks of the professional studio. The woodwork does not seem quite solid, and it would be difficult to explain the kind of an interior used. From a point of composition the rectangular white shape was just the proper thing to introduce into the background; a simple background was desirable, as the figure should hold our full attention; and as the boy is leaning against something the monotony of the dark background had to be broken. The L-shape meets all these demands; it is just a decorative shape that needs no special explanation. The lighting from above gives a certain painter-like quality to the chiaroscural effect. You will notice the lighting on one side of the figure is fairly clear, while the outline of the shadow side is lost in the darkness of the background.

In the way of lines there was little to be done, and the dominant lines were made by the clothes themselves. Naturally here and there a fold or undulation was subject to improvement, but the attitude was the main feature in this case. The facial expression, the pouting upper lip, the dark gaze from beneath the eyebrows, and the uncombed hair hanging down upon the forehead, all help the interpretation.

It is rarely that we meet in the domain of professional portrait photography such an excellent character sketch. It is almost good enough to be sold as an art print, and an art print, no matter whether we approve of the subject or not, means a certain perfection of representation and workmanship.

*

A physician was driving through a village when he saw a man amusing a crowd with the antics of his trick dog. The doctor pulled up and said:

"My dear man, how do you manage to train your dog that way? I can't teach mine a single trick."

The man glanced up with a simple rustic look and replied: "Well, you see, it's this way. You have got to know more'n the dog or you can't learn him nothin'."—*Our Dumb Animals.*

Commercial Photography

FIFTH PAPER

Reflections from bright surfaces are often essential to artistic presentation of the articles. If they are entirely ignored, it is obvious that the true nature of the thing is not given. We do not want a silver vase to appear in the photograph as if it were earthenware. The painter delights in depicting these reflections, and indeed his skill is estimated in proportion to his ability in this particular, but the photographer has to encounter what the painter can easily avoid or modify so as to make it accessory to the effect; that is, halation, or the spread of light.

Photographic films have no selective power in managing the halation incident upon strong reflection, but have the infirmity to over-appropriate it to the detriment of the clearness of the subject. So some means must be adopted in the lighting of the object to prevent over-action of light, but it must not be of a character to destroy the beauty of reflection.

Take, for instance, a piece of cut glass. The brilliancy of the cuttings, or facets, is really what enhances its beauty and value.

We shall give some of the means usually employed to preserve the brilliant effect, and at the same time to get rid of the mirror-like reflections.

The object is treated to a transparent solution made of aniline blue dye, to which a little gum arabic is added. The liquid is applied by the use of an atomizer, or air brush, to the surface. This deadens the sheen sufficiently to kill over-reflection. The background should be white, but the article should be curtained on the two sides with black plush or velvet. The white background should be so placed that it may get a good illumination. Use a double-coated plate and give full exposure.

Another subject which may be put in the same category with highly polished and reflective articles is the photography of shop windows. Most photographers are not particularly attracted when such a subject

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PHILADELPHIA

presents itself. They know what they are up against, and realize the difficulty of getting something presentable.

Unless properly handled, success is rarely attained. The old-fashioned way of photographing the display in a window or case consisted in rigging up a sort of screen of dark material behind the camera, which cuts off reflections from the street; or, the curtain may be placed in front of the camera and a hole made in the material for the lens. For small work this method is still pursued, but it is attended with too much trouble and expense when a large show window is to be photographed.

The most satisfactory results are secured by the use of artificial light; that is, electricity or the incandescent mantle light. The windows are photographed at night, when reflections are fewer. The illumination of the window is generally effected by concealed incandescent lights around the edges of the window-frame. Such a scheme beautifully lights up the display and offers no difficulty to the photographer. In most cases it is best to have the sensitive plate parallel with the window-pane. At an angle one is apt to get some reflection from the surface of the window-glass.

As regards the time of exposure, it is difficult to say. It is best to get your own data by experience, and make it an asset for future work. Non-halation plates or slow orthochromatic plates are advisable for use. The development must also be left considerably to your judgment, because sometimes a slow development is advantageous where detail is wanted, but if you anticipate halation a rather rapid development is better, even if you have afterwards to intensify the plate. One thing to bear in mind is that no satisfaction is had by undertiming the subject. Moreover, recollect that such work is to be rated at a higher price than for ordinary work.

*

"I am on my way home, doctor," said a citizen, who was after some free advice, "and I'm tired and worn out. What ought I to take?"

"Take a cab," replied the intelligent physician.



Over 1,000,000 Candle-Power

AN amount equal to 15 skylights, 50 arcs, five hundred 1000-watt mazdas, or about 500 mercury tubes.

This little giant stands ready to deliver this tremendous volume of light at all times and in all places on 65 grains of powder. From 5 to 15 grains is the amount required for average portrait exposures.

Why worry with slow exposures when you can have this wonderful light at a cost as low as its power is great?

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The quality of this light has been proven by prize-winning results.

Send at once for our folder ***"Do You Understand Flashlight?"*** and illustrated reprint — both free.

THE HALLDORSON COMPANY
1776 Wilson Avenue :: CHICAGO

Questions and Answers

Dear Sir: I just had a case in a justice court, and while the amount involved is small I feel that I did not receive justice.

Six months ago I made a sitting of a baby for photos, also a sitting of the mother. In the same transaction the mother gave me a photo to frame that had been made by another photographer. I still have all the photos in my possession, also the framed picture. The work was satisfactory, but I would not let the party have the pictures without paying for the same, as they are known to all who have had dealings with them to be dead beats. I wrote several times, requesting that they call for the pictures, and finally sued and garnisheed the Railroad employing the woman's husband. The case was tried before a justice of the peace, and the defense entered the plea that pictures were a luxury and as the husband had no knowledge of the transaction he could not be held responsible. The verdict was rendered in favor of the defendant. The Railroad has a rule that when an employe is garnisheed three times he loses his job. As this was the third time the woman's husband was garnisheed he was "fired," and I understand I am being sued for damages. I will itemize my bill:

Photos of baby, 1 doz.....	$4.50
Photos of mother, ½ doz.....	3.00
Framing picture	.50
	$8.00

If there is a possible chance for me to win by appealing the case, I would do so, and while the amount involved is small, the principle of the matter is what "gets my goat." This man has always got by with his crooked deals, and I would like the privilege of checking him in his career.

Yours truly, F. W. T.

Dear Sir: Your letter has just reached me, therefore I will not be able to get word

Crisp, Sparkling Negatives, with depth of color and fullness of detail, are made only on plates of highest grade

THE BEST ARE MADE ON

Hammer Plates

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

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(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

25c FOR THREE MONTHS' TRIAL SUBSCRIPTION TO THE CAMERA
Mail a Quarter TO-DAY to THE CAMERA, 210 N. 13th St., Philadelphia

to you before your appeal term expires. However, I should have advised you not to appeal, unless you could show definitely that the husband was aware of the fact that his wife was ordering photographs. The law as you state it is undoubtedly correct; namely, that a husband is responsible for his wife's contracts only when those contracts are for necessaries, or when he knows about them being made (if they are not for necessaries) and confirms them either by words or conduct. If he actually had no knowledge of the transaction, he was clearly not liable.

I do not think anything of any damage suit which the husband could bring against you. He obviously would get nowhere with it.

Yours very truly, E. J. B.

*

Photography's Aid in the Study of Nebulæ

The photographic plate is sensitive to a region of the spectrum to which the eye is blind. Many of the nebulæ shine mostly with this invisible light, and thus the photograph has an immense advantage over vision because the light is active upon the sensitive film.

We used to think of these nebulæ as being at a vast distance from us, far beyond the limits of the universe of stars. Photography has shown in many ways that though their distance must be very great indeed, they are often well this side of the more distant stars and that many of them, perhaps the most, are within our stellar system, not further away than some of the brighter stars.

In looking at the nebulæ (Orion, for instance) and at photographs of them, one is impressed with a sense of supreme quiet where changes must be slowly going on. But this serenity is only apparent. The great nebulæ of Orion is a seething mass of gaseous matter where there can be no rest, and over whose vast bulk relative motions of several miles a second are constantly taking place. But the eye, after careful watching for years, has detected no change, and the conclusion was reached that in the lifetime of a man no alteration had taken place. But photography has definitely settled the fact that the change is going on, and the interval required to show this is only a half-dozen years. These changes are unique and very important to the astronomer.

Prof. Stebbins with photo-electric devices has been able to measure incredibly small changes in the stars. Photographic records can now be made and compared with what were previously made with the eye. Photography offers also a ready means of determining the brightness of a vast number of stars.

EASTMAN PORTRAIT FILM

Extract from a practical article by the widely known English photographer, H. Essenhigh Corke, in the *British Journal of Photography*.

"To sum up, we make the following list of pros and cons:

"ADVANTAGES—Greater saving of carriage to and from studio, and impossibility of breakages. Extreme lightness in use for large sizes and for storage. Possibility of working upon both sides and printing from each side. Freedom from halation and, last, but not least by any means, the peculiar and wonderful "quality."

"DISADVANTAGES—Possibility of easily scratching the back of the film by careless handling. The slight possibility of fire or burning the film. The need in most cases of some alteration in the orthodox methods of working. Difficulty of extra rapid drying.

"I can speak, of course, only from my own experience, but I certainly think that the advantages far outnumber the small disadvantages, and that the last advantage that I have named—that of the quality alone—is enough at least to warrant a thorough trial of these films, for there is no doubt a "something" wonderful and indescribable that one gets in the negative which I, at any rate, have never been able to get in any plate made by the Kodak Company or any other maker.

"Like many others, I speak as I find, and, of course, I have no brief for the makers of these films, and I also admit that it was a long time before I screwed up courage to make the changes that they require. But I would advise any who have not tried these films, in fairness to themselves, at least to give them a trial, and then decide if the results merit the changes that will be necessary."

Your dealer sells them.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.

Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.

Copy *must* be plain and distinct.

No display allowed—*Cash must be sent with order.*

To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.

Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—An operator; must be thoroughly experienced and a good workman; permanent position to right man. Address 800, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Lady of eight years' experience wishes position as general assistant or to manage branch. Accustomed to operating, retouching, finishing, etc. Eastern States or Canada preferred. Address 801, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—By a young lady of exceptional ability, as saleslady; experienced with high-class trade and willing to work. Capable of taking entire charge of the business end of a studio, and able to assist generally. Address 799, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE OR RENT—Studio Building in Western Iowa college town, operating since 1898; no competition; $500 will swing it. Address P. H. Miller, Elk Horn, Iowa.

FOR SALE—Well established, profitable Photo-Supply Business, located at Fargo, N. Dakota, invoicing about $8,000. Will sell at sacrifice. Do not write unless you have $3,000 cash, which will handle; balance on liberal terms. Unable to give same proper attention. Address C. S. P., care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

WANTED—Experienced photographer wants to get in touch with a reliable professional or good amateur for operating the residential sections of New Jersey. Complete up-to-date outfit for studio and home. For particulars communicate with A. H., care of BULLETIN OF PHOTOGRAPHY.

WANTED TO BUY—Second-hand complete Home Portrait Outfit, at a bargain; must be in A No. 1 condition. Address B, care of BULLETIN OF PHOTOGRAPHY.

What's Doing in Photography

Antonio Bonato will open a studio in Hartford, Conn.

F. R. Spalt and V. Young have opened a new studio in Liberal, Kansas.

A. A. Nelson, of Augusta, Me., has sold his studio to James Norman, of that city.

H. G. Bailey, Long Prairie, Minn., has sold his ground floor studio to G. J. Claseman.

Damage amounting to $700 was caused by fire to the Johnson Studio, Memphis, Mo. The loss was not covered by insurance.

Harold R. Vant, of Waukegan, Ill., has disposed of his studio to August Franz, a former Waukegan resident, who has been in Finland for the past eight years. Mr. Vant has secured the position of professor of negative making in the Illinois College at Effingham.

Magnesium powder used as a flashlight by photographers who were making pictures at Seventh Avenue and Forty-second Street, New York City, on January 4th, exploded with such force that one of the photographers and a passerby were painfully injured, a dozen women were hurled to the pavement and a plate glass window was shattered.

:: :: DEATHS :: ::

FRANK W. BIRCHALL

Frank W. Birchall, aged 59 years, died on December 31st at his home in Clinton, Mass., after a long illness of heart disease.

WILLIS G. C. KIMBALL

Willis G. C. Kimball, widely known in New England, died at his home in Concord, N. H., on December 30th. Heart trouble is believed to be the cause of his death. He was 73 years of age and a veteran of the Civil War.

GEORGE W. WHITNEY

George W. Whitney, aged 54 years, died on January 3d at his residence in Cambridge, Mass. He had been in the photographic business in Cambridge for 33 years, first in association with his father who established the Whitney & Son studio.

FRANCIS C. LANGHORNE

Francis C. Langhorne, 72 years of age, died on December 26th at his home in Plainfield, N. J. While fishing at Perth Amboy, about six years ago, his boat was upset by a tug and he never recovered from injuries suffered in the accident. He leaves a widow and two daughters.

WILLIAM WORKS

William Works, aged 50, manager of the Dallas Art and Photographic Studio, Dallas, Texas, was found dead in his room on January 1st, with a bullet wound in his right temple. Death is supposed to have been self-inflicted. Mr. Works was recently divorced from his second wife and has been despondent.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

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FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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Items of interest upon photographic subjects will be gladly received.
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Painters' Advice Not Always to be Followed

A GOOD deal of gratuitous admonition and advice is vouchsafed to the photographer by the condescending painter, but unfortunately it is often in no way applicable to the exigencies of photographic studio practice, and hence not available.

The error, which is general, is to the effect that photography as now performed must needs furnish similar, if not identical, results to painting from an artistic point.

We cannot here go into details as to the disparity of methods between the painter and art photography, but only mention the fallacy of the contention of the painter that a studio for photographic portraiture must be constructed in conformity with his ideas. In the first place we will say that we believe that a skillful photographer, who knows how to follow the instruction of his own vision and how to judge of the distribution of light upon a model to the best effect, will know how to turn to good purpose the light under which he is compelled to work. Painters, as a general thing, use a rather broad and high window, through which the light falls upon the model at an angle of 45 degrees. This stereotyped illumination gives them sufficient detail. The light flows over the model from head to foot evenly and harmoniously, also on the picture. To get particular effects of light the painter is not anxious, for he does not need to see them on the model.

When he does want them his brush, guided by his knowledge, supplies them, no matter whether in accord with his 45-degree light or not. But the photographer must have it in the light. The effect must be there on the model at the taking.

Furthermore, let us appreciate the position of the photographer with the relentless glass eye and the undiscerning sensitive plate. The plate renders shadow and half-shadow much darker than they appear to the eye, and if he wants the gradations to come out right in the photograph he must know how to compensate in the lighting, and dare not take the subject when most pleasing to the painter's eye.

Although this is hardly the place to specialize on modes of lighting applicable to photographic practice, we may call attention to one particular point wherein the illumination of the painter's model must be deviated from; that is, in the effect of the character of the lighting upon the eyes

of the sitter. The painter, knowing his possibility of modifying effect by after treatment, is apt to adjust the blinds so that the shadows around the eyes are made more emphatic and thus more brilliant to his vision. Now if a model so lighted is taken with the camera, the photographer finds he has, instead of brilliancy, an unmeaning stare; and so compensation for this must be made by reducing the intensity of light falling upon the model.

Delicate Values in the Portrait

In studying a picture analytically, we mentally isolate the different parts of which it is composed, intellectually dissect it, and the consequence is that our attention is centered individually upon the particular parts, and we fail to appreciate the picture as an entirety, as a unified conception. If we should construct a picture with regard only to the individual features and forms, however much we might respect the general laws of artistic composition as regards the balancing of lines and the distribution of masses of light and shade, our production would be apt to present a very flat appearance. We would notice on its completion that the general look did not present any standing out of one part against the other. Our subject would have no artistic relief or atmosphere, and there would be no relative tone in the whole picture.

Hence, we perceive there should be a balance of the parts, as well as a linear symmetry. The modern tendency in artistic work, both of the painter and the photographer, is in the direction of less contrast than would have been accounted the proper thing thirty or forty years back. That is to say, the values nowadays are more delicately managed, and this is especially so in portraiture. Unfortunately, it is often carried to unwarranted excess, but there is seldom seen in modern portrait painting that great contrast deemed necessary at one time between background and head or figure subject. The black drapery of a lady's dress, for instance, is not purposely relieved by white lace trimmings, and the whole set off against a grey ground in order to secure relief of the model.

Painters and photographers prefer to have the background only a very little removed in tone from the drapery itself. To do this successfully demands considerable skill, tact and good judgment, coupled with good taste, for it is difficult by such procedure to get any simulation of atmosphere between the figure and the ground against which it is placed. But when skillfully done it certainly has a peculiar charm of delicacy and lightness of effect.

In photography these delicate values are difficult of management, because the photographer works in monotone, while the painter has the whole gamut of color at his disposal, and to get what the painter effectively gets, the photographer in his despair has recourse to smudge or diffusion of focus or after-manipulation of the plate.

We were recently looking at some beautiful photographs of snow scenery, where white is projected upon white. Could anything be more delicate in values? The tones were but slightly differentiated, but the photo-artist in managing the values contrived that there should be a difference in intensity (slight, to be sure) between the broken masses of small portions of the snow and the more extensive main body of snow. He thus got a delicacy of relief without offending by presentation of unnecessary black shadows and glaring, intense white high-lights. It occurred to us that the portraitist might here take a lesson in the association of white draperies with almost white backgrounds.

But most photographers would be afraid of getting flatness, and we confess there is great danger. The study of delicacy in values requires a good deal of patient study, but it is a labor carrying its own reward along with it. "The labor we delight in physics pain."

Commercial Photography

SIXTH PAPER

Photographing machinery is a cognate subject to the photography of polished articles, but the general methods of procedure applicable to the latter-named subject must be considerably modified to meet the particular demands. It would, therefore, be next to impossible to suggest methods for every possible subject under treatment.

The piece of machinery must first of all be diagnosed, as the physician says, or there is a liability of misrepresentation; the mode of lighting determined, so as to set forth the peculiar features to the best advantage. Most of us know that the elevated bosses, or knobs, or other small projecting parts of a piece of machinery may be made to appear as depressions under certain conditions, or certain angles of illumination, and so contribute to misrepresentation. I know of a case in court where the photograph was thrown out in evidence, just because the judge and jury disagreed as to the character of certain parts of a machine. Hence the importance of first studying the character of the work.

In most cases the photographer works under a disadvantageous light when photographing things in a machine shop. Such places, besides, are generally cramped for room and it is difficult to get a good position for the camera and to select the proper angle of view. It is therefore difficult to get the right perspective and freedom from distortion. Be careful to see that the verticals are parallel, or the larger parts in the foreground will exhibit undesirable distortion.

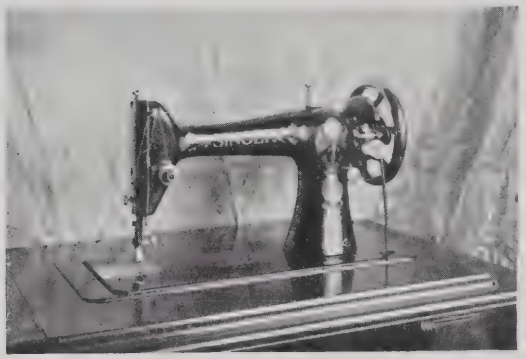
This false perspective is due to the close proximity of the camera to the subject, occasioned by constraint in floor space. Not only are forward parts inordinately enlarged, but there is also a liability encountered of hiding some essential part back of the forward wheels, shafts, etc. An angle of 60 degrees is considered normal, because it is the angular distance of normal vision and so it is the most desirable angle at which to take the subject. Be careful, also, of vertical distortion occasioned by not having the ground-glass perfectly parallel with the verticals of the machine. If the machine is tipped up, then you will see that the ground-glass is swung parallel to the verticals in this position. Most workers know this in general practice, but it does no harm to give caution, because I have myself neglected to observe this demand, much to my consequent chagrin.

Consult with the mechanic, and you will find him a very intelligent assistant. He will properly line up the subject to look its best to his and to your view, and it is then up to you to get upon the ground-glass an image as near in accord as possible.

Do not forget, however, that the lens is a more perfect optical instrument than your eye, much as you may pride yourself upon sharpness of vision. The lens sees things your eye fails to perceive. Defects in castings, ugly irregularities upon the surface, variations in slight elevations, etc., (which seem perfectly smooth to the eye), spots in oiling and like discolorations, come out strong in the photograph. The mode of lighting, where these irregularities are not striking, may obviate the defects, but where the area is large you may find it necessary to have the part painted over. This is preferable to having recourse to artistic work upon the negative, to say nothing of the danger of not properly matching the parts by the artist. The good quality of your work is largely determined by the precautions taken in advance to minimize the necessity of after-retouching. It saves you expense, too.

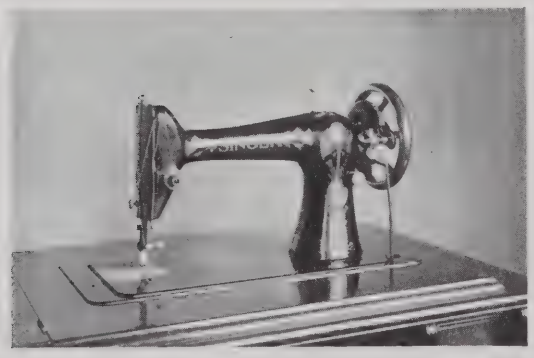
Do not let the mechanic shellac or varnish the surfaces. They should be painted a dull gray, so as not to present areas for reflections. The background, against which the machinery is elevated in the workshop, is usually the worst possible for small

pieces of machinery. You can select a suitable color and texture to set off in proper contrast the features of the subject, but the task is more difficult where the machine is of considerable dimensions. Some sort of isolation from the distracting surroundings back of the machine is required. Here again the workman may be called upon for aid. Sometimes, however, the surroundings help to interpret better without an improvised screen. Your judgment and the mechanic's advice come in well just here.



As a supplement to our own remarks, we append a paper submitted by G. F. Krause bearing upon this part of our subject. His idea, though self-discovered and for which he deserves much credit, is one well-known to the practical operator for its efficiency. His examples well demonstrate the difference resulting in application of the principle.

"I am enclosing two photos, showing how a background can be improved with very little effort, thereby saving much time either blocking out on the negative or retouching on the print.



"This may be known by many commercial photographers, but to those who have not discovered it perhaps it will be of some value. This method is original with me, as I have not seen any mention made of it in any of the magazines or text books I have read.

"Method: Either take a sheet or piece of white cardboard and keep it in motion (preferably circular) during exposure."

Uniform Exposure

The professional might take a salutary lesson from the amateur in the way he spaces his print by judicious artistic trimming, and in the association of the mount with the particular subject treated.

I have been looking at the show cases of some of our best portraitists. The work is excellent and shows evidence of artistic taste and feeling in the pose, lighting and general management of the accessories, and I might add, the background, too. But here I could have a chance to point out some room for improvement. On general principles, the background does not seem to the professional deserving of serious treatment. But we will leave the discussion of that point for the present.

The one thing which forcibly struck me as worthy of consideration by the professional, is the fact that there is no attention paid to what might be called appropriate spacing. The conventional method still prevails in professional practice—adherence to uniformity of size. We know how cabinets are rolled off by the score, and the practice of uniformity might here be condoned, since the cabinet size is not generally the vehicle for pictorial expression, but this uniformity exists also with the large and expensive prints, and in which the artistic feature is pre-eminent.

No consideration is taken of the space relations. The same size is remorselessly

adapted to all sorts and conditions of subjects, without a thought of appropriateness.

It is a revelation to those who have never tried it to notice the marvelous transformation effected by judicious trimming and mounting. It is not our purpose here to go into a discourse on artistic effect, but merely to call attention to this thoughtless adherence to a conventional practice, which the professional does not seem able to divest himself of.

The subject we have here briefly alluded to is exhaustively treated in the "Art Principles in Photography," by Otto Beck, a work which exploits the application of painters' methods in spacing a subject on an indispensable book to the artistic photographer.

Art and Dollars

C. H. CLAUDY

Have you ever heard another photographer say—or, perhaps, said yourself—"This Art thing is all right, but my people want plain, straightaway photographs. I don't need to be an artist to sell my kind of pictures?" Because plenty of photographers do say it, in spite of conventions, papers, books, talks, and educational efforts on the part of those who really know, to bring home to all photographers the need of some art knowledge in their business.

It's not a case of "raising the standard"—it's not a case of "doing work on a higher plane"—it's not a case of "winning the applause of the Art world." It's a plain case of making more money out of photography as a business.

It's a fact, of course, that nine out of ten people who buy photographs don't know anything about Art, spelled with a capital A, and therefore, argues the photographer who also knows nothing of Art (still with the capital A), there is no use or room for any artistic knowledge in his business. If he can make a high grade negative with a "pretty" lighting, and manage drapery well and get a nice expression and a graceful pose, he is satisfied and thinks his sitters will be.

But here's the rub. The underlying principles of Art are those of beauty. We don't have to know anything about architecture, for instance, to appreciate the beauty of the United States Capitol Building, or the Congressional Library, or the New York or Boston Public Libraries, or the Pennsylvania Station in New York. These massive piles of masonry speak their own message of beauty to the most art-ignorant person who sees them.

It does not require a knowledge of music to feel the pathos of a Chopin waltz, the blood-stirring wildness of a Liszt Rhapsody, the jollity of a Sousa march. Musically ignorant though we may be, if we hear at all with our brains as well as our ears, these things make an impression upon us.

Most people are sensitive to color, and a wonderful sunset, the view from a mountain top, a garden all abloom, brings its tribute of admiration, whether one be artist or gardener or mountain climber or not.

So it is with pictures. We—the general public—do not have to know anything about lines and planes, about figures that "stand in" or "stand out," about perspective and balance and unity and the line of beauty and composition, in order to enjoy a beautiful picture. "We know what we like," as the trite old saying goes, and we know what we like in a photograph as well as in a painting.

Now it is perfectly true, and I have said it all my life and still stand to it, that as between a poor artist who is a good business man, and a good artist who knows nothing of business, the former will make the greater success as a photographer. This is a practical world and practical methods win.

But as between a reasonable business

sagacity plus real art and the same minus the art, there is no question as to which sells the most pictures.

Proof? Look around you. Mention, offhand, the most successful photographers in the business. I will not call any name, but just think of Chicago and New York and Boston and Philadelphia and St. Louis and Kamchatka—you can name, offhand, at least one man who stands out as among the foremost, almost anywhere.

What of his work? It's fine technically. He does a good business in a good business way. But the outstanding fact of all is that his work passes muster with artists. He doesn't violate every rule of composition with every sitting he makes. His figures are properly spaced on the print, he suggests action or repose by the balance of the picture, his lines lead into, not away from, the center of interest; he hasn't three or four high-lights of equal prominence to divide attention—in other words, his work is in accord with those laws—not the less binding that they are natural and not legal —which generations of artists have found to circumscribe the making of a pleasing picture.

Well, if the successful men all have regard for art, there must be something in it. And more than one man who got just so far and no further has taken up the study of art principles and applied them to his work with astonishing results. I know a chap in a little town who takes people away from photographers in a nearby large city, simply and solely because he knows how to put something into those photographs of his which the city man does not. I know a man who has built a huge photographic business entirely on his wonderful ability to see the possibilities of a sitter, and bring forth the best in that sitter in his portraits. It is wholly an art with him—art strictly bounded by the laws of art, but so long practiced as to become instinctive.

For, look you, no artist considers a composition and says, "This line needs straightening and that spot must be an inch to the left—law number 23 says so!" Nothing like that. It is as instinctive as the right note or emphasis to the musician, the right word to a poet, the right proportion to a great architect.

And it is not hard!

A few aphorisms have done the game harm—"Art is long and time is fleeting"—"There is no royal road to art," etc., are true for the painter and sculptor—not for the photographer. A few books, a little earnest study and any wielder of lens and plate can so improve his work that the dollars will come quicker. That is the practical point—the dollars,—and they come, not necessarily from those who know Art (with a capital A) but from the great refined and educated proportion of the buying public which not only "knows what it likes" but instinctively likes that which squares up with the art principles evolved through thousands of years of graphic art.

*

Proper Use of Rules

But patient and persevering as one must be to get together the materials for a picture, the ability to use them properly is vastly more important. Hammerton says art is selection; and this is especially true of those who work by means of photography. To know what to select and what to avoid is the beginning of wisdom in the making of a picture. A knowledge of art principles, and a feeling for art values, must be and abide with us, or we strive to compose in vain. And yet, while we seek for breadth of light and shade, to have all accessory effects in a minor key, and to properly emphasize the focal interest of the picture, a too strict observance of rule betrays itself, and contributes to a stiff and unsatisfactory result. It has the same air as a person who is unaccustomed to the usages of society, and is trying to lay his course by a book of etiquette carried in the pocket. But one must first have a familiar acquaintance with rules of art before he can intelligently and gracefully disregard them, even to that slight degree which is sometimes an advantage. The nature of the subject must frequently lead to the modifying of exact rules.

*

Arthur David, photographer, of No. 217 Hemlock Street, Brooklyn, focused a camera on the Rialto Theatre and set off the flash. The force of the explosion tore the lamp from his hand, broke his wrist and knocked down women passersby. Just as the window was shattered, Joseph A. Meehan, of No. 423 West Forty-ninth Street, passed in front of it. Pieces of glass showered over him, cutting his head and neck. Meehan and David were removed to Polyclinic Hospital for treatment.



Carl Schlotzhauer
Lancaster, Pa.

Two Studies of Mirror Reflection

SADAKICHI HARTMANN

To place a face against a mirror, showing a reflected image, is one of those playful arrangements that meet favor with some customers. It is really an economical proposition, as the sitter thus gets two views of his face instead of one. It is in most cases a profile and a three-quarter view, the latter, the reflected image, being the softer one. This is also the case in our two prints. The result, however, is different, as each operator indulged in his own idea of lighting. In A the lighting is rather haphazard; it seems to come from two sides, one source of light is coming from the rear, striking the face and frame of the mirror and giving an effect of marginal lighting to the outlines of the profile; the other source of light is also from the rear, illuminating the shoulder, the back part of the neck and a small passage of the jawbone under the ear. The profile is a trifle too much turned, but it produces a pleasing, well-lighted reflection.



"A" A. Edwards
Salt Lake City, Utah



"B" A. R. Cloud
Denver, Colo.

In B we have a more direct and therefore more preferable method of lighting. There is apparently only one source of light which shows the profile, focused as sharply as possible, in a clear and well-defined manner. The subject was a more favorable one, but somehow the reflection is less satisfactory; it is a trifle too dark and too stern in expression, and was due, perhaps, to the long exposure. The operator told me that he took the picture late in the afternoon. The clever trick of this arrangement is that there is no reflection visible on the surface of

the mirror, except the clear rendition of the sitter. This was effected by the manipulation of the camera away from the skylight, and the placing of the mirror in such a position that it had nothing but darkness to reflect. The face is turned to the mirror at an angle of about 45 degrees, and the camera placed in such a manner that it takes a straight profile of the sitter; this is a novel effect that is worthy of further experiments. Pictorially, however, little is gained thereby, as a light background is just as conducive toward a pleasing result as a black one. The lighting of the reflected image in B is excellent, but is ruined in this instance by the expression. The straightness of the upper line of the hair should be avoided.

In A the mirror is slightly tilted toward the face, which produces the undesirable result, particularly noticeable as the background is light. In B the mirror is tilted away from the face, and the refected image is thereby placed a trifle lower than the real head. It is difficult to explain why both compositions are vignetted below. It is one of the studio mysteries, or perhaps no mystery at all, but merely a habit that operators do not feel like giving up as they are so accustomed to it, and because it facilitates composition; it really has no reason for existence except in bust portraits.

The artistic problem of these arrangements seems to be not so much in getting two satisfactory views of the face, as in obtaining a picturesque arrangement that defines the sitter more clearly than the reflected image. And the more unusual the pose selected, the better it will serve the purpose.

Translation of English Formulæ into the Metric System

Mr. A. Cowan has published the following: One of the simplest methods of translating, with the least possible trouble, any of our existing formulæ. I take it for granted that everyone using any formula has always liked to know what proportion the various constituents in it bear to one another, so that if occasion requires he can vary any of them according to circumstances. In our old system this has generally been expressed by the number of grains or minims contained in each ounce of liquid used—in my own practice, for many years, I have exclusively used the grain as the only unit for both liquids and solids—and I propose to show by an example how formulæ thus expressed is immediately translated into the metric measures, without the figures losing their old familiar look and sound, which they certainly will do if they are literally translated.

For instance, take one of the simplest formula for pyro development, viz.:

One ounce of liquid containing—

Pyro	2 grains.
Sulphite	8 grains.
Ammonia	4 grains.
Bromide	1 grain.

Ten ounces of this of course contains—

Pyro	20 grains.
Sulphite	80 grains.
Ammonia	40 grains.
Bromide	10 grains.

If we now literally translate this it will read—

Pyro	1.296 grammes.
Sulphite	5.184 grammes.
Ammonia	2.592 c. c.
Bromide	.648 gramme.

Made up with water to a bulk of 283.5 c. c. nearly.

In this form it certainly does not convey to our minds the proportion that each ingredient bears to the others in so definite and simple a manner as does the original formula.

By leaving the formula alone, let it translate itself by at once calling all the quantities grammes, when it will read—

Pyro	2 grammes.
Sulphite	8 grammes.
Ammonia	4 grammes or c. c.
Bromide	1 gramme,

and the bulk of solution 437.5 c. c.

This bulk of solution will be about fifteen times greater than our old-fashioned ounce, but the figures remain almost without fractions, and can be easily multiplied or subdivided if larger or smaller quantities are required.

I have little doubt but that if anyone habitually using the metric system had originated such a formula as that used, for example, the bulk would have been made up to 500 c. c., or perhaps the amounts of all the ingredients doubled, and made up to 1000 c. c., as I notice in foreign formulæ an almost total absence of the awkward fractions that occur when translating from one system to another.

In connection with this subject perhaps I may be allowed to suggest the advisability of always making up the total of any new formula to a definite measure, such as 100, 500, or 1000 c. c., instead of, as is often the case, adding the quantities of the various ingredients to a given bulk of liquid.

*

"War is hell!" cried Mr. Casey, repeating the famous saying. "It is not," declared Mr. Grogan. "Did annybuddy ivver hear av a sojer comin' back from hell an' drawin' a pension for siventy years?"

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Don't Take a Married Woman's Promise to Pay a Customer's Debt

Before you accept a married woman as security for somebody's debt, be sure that she isn't going further than the law allows her to go, so that she can say, when you sue her, that her promise was void. A great many business people have been deceived in that way, and have found when it was too late, that their security amounted to nothing.

The married women's property acts, which have been passed in practically all States, have very greatly enlarged the capacity of a married woman to make contracts, hold property and dispose of it. That has naturally resulted in a much larger number of women engaging in business or participating in business transactions, and in holding property in their own name. It is more or less common for a married woman to go security for somebody, and usually, if it is clear that the woman holds enough property to make her obligation good, her security is eagerly accepted. Sometimes it turns out absolutely worthless, if she is the sort of woman to try and escape it afterward if called upon to make good.

For there is a point beyond which most married women's property acts have not gone. They have not given her the right to bind herself as surety or guarantor for the debts of a third person, even her husband. This is to protect her from imposition. If she does such a thing out of pure accommodation for somebody, deriving no benefit from it herself, she can always get out of it if she is so disposed.

A case decided by the Supreme Court of a Western State only last week shows how this works in a business transaction.

A married woman owned a store building and warehouse. She rented it to a retail merchant who was short on credit. After he was in the building he discovered that he could not get along without help, and he induced her to guarantee his accounts for goods. This she did. He got the goods, did business for awhile, but even with her help he failed to make it go and finally laid down. His creditors thought themselves safe, and promptly made demand on the woman who had guaranteed their accounts. Being somewhat crafty, she refused to pay and one creditor sued her. Incidentally, this was Armour & Co., the packers, which shows how even the biggest people can be taken in along this line.

The creditor lost, the court deciding that the woman had exceeded the powers which the law had given her. She had become surety for the debt of a third person, which she could not do, and notwithstanding that various people had trusted her tenant on the strength of her promise, she could repudiate it if she wished to.

In all these cases the effort is to show that the married woman who is seeking to escape from her obligations derived some personal benefit from the credit which was extended on the strength of her promise. If that can be shown she is liable, because she is then considered as practically having gone surety for herself. This was tried in this Western case, and the plaintiff produced some pretty strong evidence of it. He showed:

1—That the guarantee was really for her own benefit because it kept a tenant in her building and



2—That it also benefited her because it helped him to do business and pay her rent.

This was pretty strong logic, but the court ruled it out, in the following language:

> It was not claimed that there was any consideration passing between the plaintiffs and the defendant (the woman) inducing her to execute the guarantees nor that she received any of the merchandise purchased by the tenant. Being a married woman, she could bind herself only on such contracts as she was permitted by law to make. It is well settled that a married woman cannot bind herself as a surety or guarantor for the debts of her husband or for a third person, but her personal liability on contracts is restricted to contracts made for her own use and benefit or for the use and benefit of her separate estate. The burden of proof was upon the plaintiff to show that the contract was one that the woman had the power to make, and it attempted to discharge this burden by showing that the tenant, for whom the guarantees were made, was a tenant occupying a storehouse belonging to her with a statement that she executed the guarantee in order to help him to procure a stock of goods and enable him to open the store and pay the rent he had agreed to therefor. He said the store had been vacant before he rented it, and that he would have had to move out and would not have been able to keep it and conduct business there but for the guaranty, and that he thought it was for her benefit. The storehouse, it is true, was her separate property; but it is also true that there was no testimony showing that the building could not have been rented to anyone else or occupied by another tenant, who would have paid the same rent therefor, and in fact the testimony does show that it was rented to another tenant the very day that it was vacated. According to

the plaintiff's statement, the first tenant did not pay rent after occupying the store and procuring the goods on the guaranty. There was no special benefit to her separate property resulting from the contract made, its usable value was in no wise enhanced nor its physical condition changed.

I suppose it is necessary for courts to go even this far in order to protect married women from imposition, but I have an idea that this retailer's creditors, who gave him goods on the strength of the woman's promise, came out of the case with an increased contempt for the law. Naturally the court had to enforce the law as it was, not as it should be. My belief is that a married woman of sound mind, memory and understanding, and not acting under coercion or undue influence, who guarantees the account of a third party, should be held to her contract. Allowing her to repudiate it after she has deceived everybody, teaches her fraud and should be considered against public policy.

So that when somebody wants to open an account, or extend one already open, and offers his wife or his mother or some other married woman as security, be exceedingly careful to know where you stand before you accept her. The only really safe plan is to make it a cash transaction and let her pay then and there.

(Copyright, 1917, by Elton J. Buckley.)

THE SHUTTER THAT NEVER STICKS AND ALWAYS ON THE JOB
—THE—
Packard Ideal Shutter
MICHIGAN PHOTO SHUTTER CO., Makers
Other Makes Repaired KALAMAZOO, MICH.

A New Idea in Motion-Picture Cameras

"The play's the thing," says Hamlet, but the "movie" would have been more convincing. All of us appreciate the marvels of the cinematograph, and doubtlessly many have wished for the possibility of enjoying it at home, as we used to enjoy the magic lantern. This desire is now an accomplished fact. The Movette Camera Corporation, of Rochester, New York, presents a marvelous contrivance, by which everyone, man, woman and child, may have their own moving pictures for their own enjoyment and the entertainment of their friends. It is called the "Movette." A moving-picture camera, scientifically correct, not a toy but an instrument of easy manipulation which turns out perfect moving pictures. Daylight loading, needing no dark-room, reduced to the simplest terms. You place the film in the camera, close the door, locate the view in the finder, then turn the crank. Nothing to get out of order or perplex the novice. The pictures are projected with distinctness and clearness, operating at any distance from 8 to 25 feet. The "Movette" is obtainable only through dealers in optical and photographic supplies, who are prepared to render service and provide films for the Movette Home Moving Picture System, and who also, if desired, will develop and print the films for the amateur. The price of the machine brings it within the reach of anyone using a camera. There will undoubtedly be a great demand for this new invention, and it is important that dealers over the country should communicate with the Movette Camera Corporation, of Rochester, New York. The professional photographer should not overlook the "Movette," as the instrument offers unusual opportunities for home-portrait work, weddings and kindred subjects.

*

Advertising Contest Results

Three thousand dollars has been distributed in ten cash prizes to the winners of the 1916 Kodak Advertising Competition.

Competition was keen and the work of the judges was made all the more difficult by the great number of really good pictures entered.

The decisions were often close, but the judges made their selections in a fair minded way. They were guided in their decisions entirely by the merits of the pictures—their suitability for advertising purposes.

The pictures entered in the 1916 contest have been especially interesting because they showed remarkable originality—a great diversity of ideas with selling points—pictures that told a story, and many of them that told their story exceptionally well.

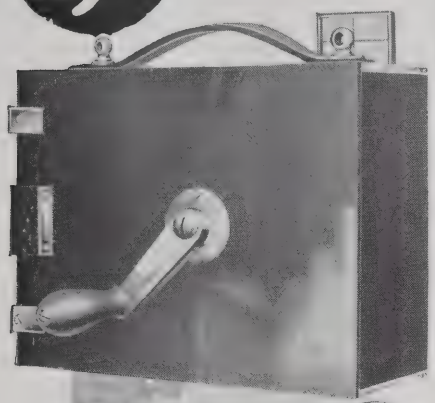
The use of photographs as illustrations in ad-

ENLARGEMENTS
WRITE FOR LATEST PRICE-LIST
H. D. BRIDLE, The Photo-Enlarger, 1034 Arch St., Philadelphia

Make Your Own Movies

$29.75

Equal in performance to the best professional machine costing $1000.00 or more.





Movette Will Get YOU!

Let it *get* you. For when it *gets* you — it will *get* you good — for *good* — and for a *good* time — *anytime.*

Movette-ing is the *newest* thing — the *real* thing of reel things — the latest in motion photography — in fun, pastime, entertainment, recreation, or "hobby-riding" of any sort.

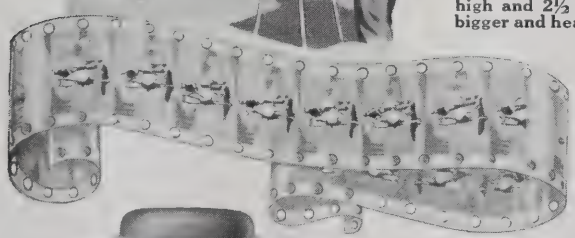
MOTION PICTURE MOVETTE CAMERA

EVERY DEALER SELLS IT—YOU CAN BUY IT ANYWHERE

A miracle in a metal box! That's it. What else can it be? Think of it! A camera that takes 1600 snapshots for $1.50 — perfect, every one! And so simple — so "fool proof" — a child can operate it.

The Movette Moving Picture Camera is 7 inches long, 5 inches high and 2½ inches wide; weighs about 2 pounds — slightly bigger and heavier than the average novel.





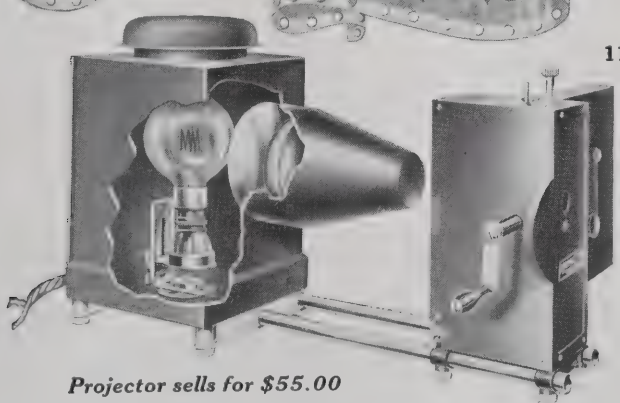
Yet every ounce of it—every inch of it—is crammed with pleasure possibilities in the reproduction of action, events and episodes from real life.

Learn how you can make *your* own movies. Write for the fascinating details about Movette-ing *to-day*.

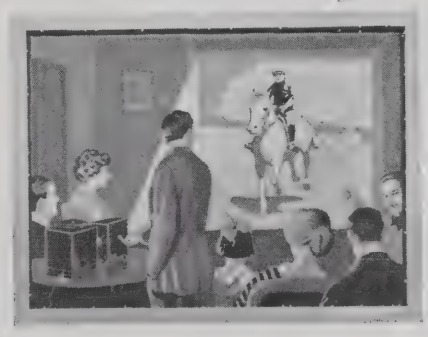
Movette Camera Corporation

Largest makers of Moving Picture Cameras in the World

1161 University Ave., Rochester, N.Y.



Projector sells for $55.00



Crisp, Sparkling Negatives, with depth of color and fullness of detail, are made only on plates of highest grade

THE BEST ARE MADE ON

Hammer Plates

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

Hammer's little book, "A Short Talk on Negative Making," mailed free.



HAMMER DRY PLATE CO.
OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

25c FOR THREE MONTHS' TRIAL SUBSCRIPTION TO THE CAMERA
Mail a Quarter TO-DAY to THE CAMERA, 210 N. 13th St., Philadelphia

vertising is growing rapidly. Not alone in the national magazines, but in special advertising and catalogs, photographs are being used in greater numbers to show the uses and advantages of the goods advertised and especially to show the pleasure or satisfaction derived from their use.

Such pictures, of real people, doing something real, have human interest. They make other people want to do likewise, and so create a desire for the things about which they tell their story.

Our advertising contests furnish us material for advertising illustrations—our illustrations interest other manufacturers in the use of photographs for advertising, and the experience of those who have competed for our prizes has taught them much about the requirements of the man who has something to sell and wants a picture to help him sell it.

There is a great field for the photographer who has ideas and knows how to express them in pictures, for such pictures are worth money to any advertiser.

The judges of the 1916 contest were Mr. Ryland W. Phillips, President, Photographers' Association of America, Philadelphia, Pa., Mr. E. B. Core, Yonkers, N. Y., Mr. Condi Nast, publisher of *Vogue*, New York City, Mr. Edward Hungerford, Advertising Manager, Wells Fargo Express, New York and Mr. W. R. Hine, Vice-President and General Manager, Frank Seaman, Inc., New York City.

The prizes were awarded as follows:

First Prize—W. B. Stage, New York.

Second Prize—Chas. Luedecke, West Philadelphia, Pa.

Third Prize—Karl Struss, New York.

Fourth Prize—Chas. E. Mace, Estes Park, Col.

Fifth Prize—A. Van, Toronto, Canada.

Sixth Prize—J. B. Hostetler, Davenport, Ia.

Seventh Prize—Harry Steffens, Cleveland, O.

Eighth Prize—Wm. S. Ellis, Philadelphia, Pa.

Ninth Prize—Wm. C. Motteram, Philadelphia, Pa.

Tenth Prize—Fashion Camera Studio, New York.—*Studio Light.*

*

"What's the matter, Bill, you look tired this morning?"

"I didn't get any sleep last night."

"Too much coffee?"

"Oh, no, the baby doesn't drink coffee."—*New York Herald.*

DO not air your views too forcibly at any stage of the game; also abstain from talking scandal, politics or religion. Your object is to sell goods, not hold an argument.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XX, No. 494 *Wednesday, January 24, 1917* Price 5 Cents $1.50 per Year, Post Free

With Prices Going Up

FRANK FARRINGTON

With the cost of all material rising or having risen, with your living and operating expenses increased, with your patrons in many instances able to pay better prices, it is necessary for the photographer to find ways of increasing his rates.

You cannot do business at the old figures and make a living, let alone save any money on the proposition. Perhaps you have already raised your rates and have to that extent solved the problem; if not, you cannot do it too soon on the classes of work that allow only a narrow margin.

There are photographers who have tried to meet the situation by giving less value, by doing cheaper work. Such men are not looking far enough ahead. The only result of this must be dissatisfied patrons who will next time go to another studio, even if they do have to pay more money.

If you are making some classes of work on which there is still a sufficient margin at the old prices, you may be able, by inducing most of your patrons to order the profitable styles, to continue to sell some of the cheap work at the old prices, but this is not the best way to handle the situation. It is better to raise prices right along the line on the old styles of work, making them enough higher to produce a proper profit.

A straight raise in rates, especially if competitors have not yet raised, may seem a disastrous move, and with this in mind, it may be worth while to follow a more tactful method. Such a method would be to make a little change for the better, or at least for a different effect, in each grade of work the studio is turning out, changing styles of mounts and of finishes and thus furnishing for each style a talking point or two to offset any possible complaints by the patrons who object to advanced prices.

If it is possible to say in reply to an objection that such a style of picture costs more than it did, "Yes, madam, but in spite of the tremendous increase in the cost of materials, we have increased the quality of this work in both style and finish, and we are putting more careful workmanship into each job"; if you are in a position to reply in that way, you at once disarm the patron's complaint.

While you cannot go ahead and make up for increased prices by making the work as much better as the price indicates, for the simple reason that to do so would offset

the increase and leave you no better off, you can do much in the way of inexpensive improvements, in service, in attention, to make people forget the higher costs.

For instance, one thing that people want and almost insist upon in the studio that is to become their favorite, is courtesy. Courtesy costs no more now than it did three years ago. It is one thing that is free and you can use as much of it as you like without expense. In fact the only expense connected with the use of courtesy is when it is used by a competitor instead of by yourself.

People want to be treated politely and they will pay more money and pay it ungrudgingly where they receive such courteous treatment that they feel they are considered persons of consequence.

If there are imperfections in the way the patrons of your studio are handled, this is the time to correct those imperfections. If you have in any degree neglected the comfort and the convenience and the pleasure of the public, eliminate such neglects along with the advances in prices. While charging them more, give them more in every direction where you can afford it, and particularly in such directions as cost nothing but thought and effort.

There is no appreciable extra expense connected with keeping your studio more cleanly and orderly, in seeing that it is comfortably warm at all times instead of chilly part of the time and hot part of the time. You can afford to take more pains with sample displays. A sample case display gets old and out-of-date before you realize it, and with the present rapid changes in fashions, the first thing you know, you are showing pictures of your lady patrons in out-of-date gowns or hats or shoes.

Look over your studio and the approach, entrance, stairway, etc., with the eyes of an outsider. Dust that you never noticed because you have seen it every day may appear to you when you get the outsider's point of view. Windows that do not seem dirty to you because you have not contrasted them with the clean ones of somebody else will attract your attention. Many things are noticed by the customer that are never given a thought by the proprietor.

These are times when many people are finding their incomes cut down materially in purchasing power. Avoid aggravating this situation by talking high prices and war times and by looking anxious and worried. While you must increase prices, do it tactfully and make your advances appear as small as you can. If you are raising the price on one class of work a dollar a dozen, when you advertise this fact, instead of throwing a scare into folks by shouting about prices going up, call their attention to the fact that this class of work is one that is receiving your most careful attention now and that you are getting finer results and giving better satisfaction with it than ever before. Mention incidentally that this is in spite of the fact that your costs are very much greater than previously. Add something like this: "Yes, we have had to raise the price of these pictures 8 1/3 cents each, but this does not indicate the real improvement in the work. We have felt regarding all our work that people who want good photographs will gladly pay a few cents more for them and get high-grade work rather than pay less and take what must be inevitable at the old prices, cheaper grades of product."

Often the difference between satisfaction and dissatisfaction with a studio is just the difference between careful attention and little attention to the small matters connected with service. Just in connection with the way proofs are made up and presented, patrons are affected favorably or otherwise. The photographer who makes up his proofs on stingy little scraps of paper may sometimes save a trifle on their cost, but he sacrifices a great deal in prestige. People do not like to do business with a stingy man in any line, and often they fail to distinguish between economy and stinginess. While there is more need of

economy now, if you are asking higher prices from the public, there is need of more care in practicing that economy.

Think out the details of the little things you do for your patrons. If you want to cut down on the number of negatives made at a sitting, use more care with those you do make and impress the sitter with the attention being given the work.

Use and develop salesmanship to such an extent that you will be able to obtain more orders, larger orders and less cancellations. Your business is different from many in that before you can ask the customer to order, you must make what is sometimes a very considerable initial investment. You will find that care in the detailed making and presenting of proofs will help reduce the number of unsatisfactory sittings. And you may find it desirable to use exceptional means of getting people to come to the studio to see their proofs, especially proofs of expensive pictures, in order that you may have the much better opportunity it will give you of securing the order to which you are entitled.

You know how easy it is for a patron to whom a proof is mailed, to say and do nothing about it, or merely to reply that the proofs are not satisfactory, and they never come near you again.

Even though prices have advanced, even though you raise your prices, this does not mean that people need to go without pictures. To most people of moderate incomes, increased prices do not prohibit purchasing the same things, and you can always do advertising to impress upon the public the fact that family photographs are much more necessary than so much candy, so many cigars, or so many theatre visits or moving-picture shows.

I regret to say that there are studios where the attendants (and sometimes the proprietor) act rather scornful when a patron comes in who wants to know all about prices, who is under the necessity of considering the cost. If there ever was a time when that was good business, it is not now. There are plenty of people now who are counting the cost as they never were compelled to do before. To make these people feel that their patronage is not the kind desired is to lose their business and their influence. It is to send them away to a competitor and make them anxious to give your business a push down the hill whenever opportunity offers.

Instead of making people conscious of their financial position, make them forget it. Help them to make an economical investment in your line. Show them how they can get what they want at a price they can pay. You will then get their orders, their influence and their business when they have more money later.

With prices going up you will probably have to work harder to make the same amount of profit, but if you are wise, you will do the extra work with your head instead of with your hands. You will use your brain to render your studio a more efficient proposition and to develop a satisfied clientele even when you must charge more for your work.

*

An old farmer and his wife, who lived near a church, sat dozing on the porch one Sunday evening. A cricket started to chirp.

"I just love that chirping noise," said the old man drowsily, and before the cricket stopped he was asleep. Soon after that the choir in the church started a chant.

"Just listen to that," exclaimed the wife, "ain't it beautiful?"

"Yes," said her husband, half asleep, but still thinking of the crickets, "and they do it with their hind legs."—*Toledo Blade.*

DO not assume too familiar an air with your prospect, even if same will not be resented. Some people do not welcome familiarity and resent the overstepping of the bonds of reserve.

Who is a Prospect?

C. H. CLAUDY

What is a prospective customer?

The way you answer that means a whole lot to the business. It means a lot to any business. And until you have entirely persuaded yourself and thoroughly convinced all your help that every person in the world you can get in touch with is a prospective customer, you have overlooked a bet.

Like all simple things and obvious, this takes some learning. Generations of merchants have spent fortunes trying to teach their salespeople that everyone—*every* one, is a prospect. If you go into a better class store—makes no matter what kind—you will see how this is carried out. Watch two women come into a department store to buy anything—pair of gloves, let us say. It's perfectly obvious which woman is going to buy the gloves. She is bare-handed, for the try-on—the other is gloved. Moreover, her conversation reveals it.

Now, what does the salesgirl do? Does she ignore the other woman and devote herself entirely and only to waiting on the customer? She would have, ten or fifteen years ago. But not now. She satisfies her customer, but she talks to them both. She consults—she, the expert, the saleswoman, the glove-fitter, *consults* the buyer's friend about the gloves she is selling. Oh, subtle flattery, but bait—bait for a new customer. It may not be today or next week—it may be never. But on the other hand, if the customer's friend is convinced that *here* is a salesgirl with taste and discrimination, she is likely to come back when she wants a pair of gloves.

If a man and his wife go to buy a motor, does the salesman talk *only* to the husband? Not if he knows his job. Yet he cannot expect to sell the man a car and madame one, also. But he knows that madame has friends. If madame happens to like *him*, the salesman, she will send her friends to him. She will be prejudiced in favor of the car by the personality of the man who sold it. Simple—but salesmanagers spend hours drilling things like that into their people.

The photographers I know—and I know a lot—are not generally practical psychologists. They are usually a heap better artists than they are business men. And a lot of them don't realize that the woman who comes along when a bride is to be pictured, the nurse who stands idly by when baby is to be photographed, the uneasy man who waits around while his friend is "mugged" as he probably calls it, is meat, ripe and fit for turning into a possible customer.

Many photographers object — and not without reason—to having anyone in the studio when a picture is made, beside operator and sitter. But the photographer who remembers that his customer's comfort comes *first* and that a happy impression may mean *another* customer later on, will forget any rules and regulations. He will invite Mrs. Friend in when Miss Debutanté is to be pictured. He will *defer* to her. He will *consult* her. He will make fake exposures, if necessary, when Mrs. Friend likes some impossible pose or lighting. But he will make her feel that *she* is important, has judgment, taste, discrimination. The clever photographer will learn to work just as well under such adverse circumstances as he could alone, for the simple reason that to do so means a new lead toward a new class of custom.

There is no prospect like the one who is pleased with you *without* a direct appeal. The customer who comes to you because she thinks she is using her *own* good judgment, because she remembers how you consulted her—"My dear, the man told me I picked the very prettiest poses!"—is a customer pleased in advance.

Now, don't get this all wrong and say that it means you must forget your customer and "kowtow" to her friends. Nothing of the kind. But do get it straight and

remember that no one—absolutely *no* one, not even a messenger boy who has to come in and sit down and wait—ought to go out of your studio without *something* being done to turn his or her thoughts pleasantly back to you. Give the boy a paper and tell him to read or hand him an album. He *may* be a three-dollar-a-week messenger boy and he *may* be the son of Old Gotrocks and go home and tell dad what a good time he had on that errand to the studio. If five women come in to have one baby pictured, see that the five have something to remember you by. Of course you can't take all five into the studio—if you can help it. But if you let those five sit down and chew your place to pieces you are foolish! Bring them samples to see, let Miss Receptionist put an easel in front of them and show them the latest pictures you have which display the newest wrinkle in gowns. Don't have the girl *butt-in,* and don't have her mope over on one side because, "Oh, they are just with Mrs. Newbaby!"

Same way with a man. You can't amuse a man with a lot of pictures of gowns. But if Smith comes in with Johnson, or his daughter or his wife or someone's else wife, don't let him stand around on one foot wishing he was somewhere else. Show him an album full of pretty girls, or a miniature in a frame and tell him about it —what? Certainly you *don't* tell him the price! You are not trying to *sell* him anything! You are trying to keep him from being *bored!* The chap who seizes on every visitor to talk goods and prices to him, to *force* him to talk pictures, business, who ends up "When am I going to have the pleasure of photographing you?" etc., is—well, it commences with F and has a D in front of it!

Just remember that casual visitors, who come as friends or counselors or companions to customers are prospects only to *you* —not to *themselves.* They are your *guests.* It's up to you to make them feel pleasantly toward you, to look back contentedly to your place and your methods and your manners—for that is but one step from looking *forward* to the time when a picture is to be made—by *you!*

Why are Photographs the Best Christmas Gifts?

This is the title of quite a clever advertising scheme that was carried out by a photographer in the West and could be used as a business puller for the Easter trade as well as the Christmas.

We wrote the photographer for his prize-winning essays and his reply follows:

"Dear Sir: Replying to your letter of December 14th, regarding advertising contest, would say that I am sending you a few of the published answers.

"Briefly the plan was as follows: About October 14th I advertised in the local papers stating that I would give prizes to the ones submitting the best answers to the question, 'Why are photographs the best Christmas gifts?' The first prize was $10 in cash; the second, one dozen photographs (value $6), and anyone who submitted an answer suitable for my purpose would re-

When we think of our Christmas lists, and the shopping that those lists entail, how we sigh and dread it! But supposing we could discard our worries, and breathe a sigh of unalloyed relief, wouldn't everyone envy us? And abolishing our mental strain is no small detail in pointing out the value of the photograph as a Christmas gift.

And another factor in favor of the photograph is the genuine pleasure of the recipient.

And last but not least is the appropriateness of this gift; we might have selected a book that already had reposed on the table or bookcase; or sent an expensive bit of glass or silver—that matched no pattern; or sent a tie that to us seemed very fitting, but to the receiver brought forth no pleasure; or a dainty garment—of an unbecoming color; or a picture or furnishing that harmonized with no scheme of the helpless recipient.

So, I say, cast your worries to the winds—or the shoulders of your photograph; and give to your friends that which would most please them, "the one thing we can give them that they cannot buy."

MARJORIE BENNETT.

PHOTOGRAPHS ARE ALSO THE MOST ECONOMICAL GIFTS

There are many reasons why you should order them early. You know most of them.

C. B. STONE

The Photographer in your town

FIRST PRIZE

In "Why are Photographs the best Christmas Gifts?" Contest.

Surely Christmas giving should mean more of tender thought, of loving and unselfish wishing for the happiness of others, than that of any other occasion, and what better expresses that thought than the representation of one's self?

Through all the months of the year, a photograph calls to mind the affection, the friendship, the ties of sympathy, of understanding, of mutual experiences or whatever the relation between sender and recipient may be.

And who of us knows what a year may bring forth of change or separation? The pictured face will bring comfort and cheerful thought to those who are alone or away from the home fireside.

Our children change and develop so rapidly it is hard to keep pace with their growth. A photograph taken each year and used as a Christmas gift recalls to mind all the endearing traits and sweet memories that we might lose without such a reminder.

Who of us has not the longing to possess a really good likeness of someone dear to us? Then why not give to others what we would prize most ourselves?

MRS. CHAS. A. BENNETT.

PHOTOGRAPHS ARE ALSO THE MOST ECONOMICAL GIFTS

There are many reasons why you should order them early. You know most of them.

C. B. STONE

The Photographer in your town

ceive a fine photograph of him or herself. I made it plain that the answers were to be used in connection with my advertising campaign. The only conditions required were that contestants must be residents of Blank County, and that the answers must not contain over two hundred words.

"I am situated in a town of about 3,000; have the only studio, so my advertising must be constructive. I must endeavor to persuade people to have photographs taken who would not otherwise do so. The contest did not create as much interest as I had hoped, probably because I did not give the preliminary announcement enough publicity. The city superintendent of schools, whom I had for one of the judges, said he would have been glad to have used the subject for lessons in English composition. The judges were all prominent local people.

"The prize winning answers with some of the best of the others were used in connection with my advertisements in the local papers, and created considerable interest and much favorable comment, and though neither the number of replies received nor the quality of the answers quite came up to my expectations, yet I am highly pleased with the final results.

"To all who submitted an answer I wrote a personal letter, stating that while the judges had not given them one of the prizes, yet I considered their answers very good indeed, and if they would call at my studio before December 1st, I would give them a nice picture to partly pay for their trouble. Of some twenty-odd letters sent out, all but one came in for a picture, and of these all but two ordered photographs. Of course, I made them a reduction which I figured equal to the cost of making the negative. These orders more than paid for the advertising campaign. Then the lady who won the $10 spent it for photographs, and the party who won the dozen photographs ordered an additional dozen which more than paid the cost of that prize.

"Though I have always advertised extensively in the winter for holiday business, yet my business this December shows an increase of more than 40 per cent over any

THE SECOND PRIZE ESSAY

In "Why are Photographs the best Christmas Gifts?" Contest.

"Your friends can buy anything you can give them—except your photograph." How often have we seen these words in print, how often heard them spoken and yet is there anything more true?

Time changes everything with which it comes in contact. The child of today is the man of tomorrow, but the beloved face looks out at us from a photograph unaltered.

There are friends from whom distance and circumstances separate us. There are those who have gone from us on "that long journey," but their faces smile at us still from those treasured bits of cardboard, valued far above the most fragile of cut glass, the most exquisite piece of silver.

And now as the holidays draw near, the thought of "Christmas shopping" comes freshly to our minds—for even the spugs have not entirely done away with useless giving.

How much more satisfactory to both the sender and recipient of the gift if it be a photograph.

There is a personal touch, a something of "Auld Lang Syne" in connection with such a remembrance which is particularly appropriate to the holiday season.

MRS. G. F. A. PATTISON.

PHOTOGRAPHS ARE ALSO THE MOST ECONOMICAL GIFTS

There are many reasons why you should order them early. You know most of them.

C. B. STONE

The Photographer in your town

previous year, a large portion of which I attribute to this advertising campaign which paid its own way.

"Very truly yours,

"C. B. S.

"P. S.—I attribute the large percentage of orders from people who engaged in the contest to the fact that they had given the matter considerable thought, and practically all of them believed what they were writing."

We are publishing three of these essays which were set up in attractive style and used in different issues of the local papers.

Some Notes on the Use of Hydroquinone

The high price of the developing agents has brought forth the question of the propriety of using hydroquinone alone for practical work, and consequently photographic journals are besieged by inquirers as to the advisability of its use disjoined from the other agents with which it is almost universally associated for ordinary portrait work.

The value of hydroquinone for securing great intensity of image goes without saying, but as portraitists do not favor density, look for a medium which furnishes a variety of half-tones in the image. Now the question asked is, can one get with hydroquinone alone a good, differentiated negative?

We premise by saying that hydroquinone possesses no tendency to abnormal development, and hence there is no reason why it may not be advantageously employed *per se*. But it requires special humoring, so to say. The various restrainers employed with pyro, etc., perform with hydroquinone the same function, indeed, in a more pronounced manner, and just here lies the crux of the problem; and an injudicious use of bromide of potassium may call down undeserved anathemas upon it.

One peculiarity of hydroquinone is that under-exposures have a tendency to stain with protracted development. The stain is more liable to occur when soda is the energizer than with potash. But this happens also with pyro.

The tendency of stain is lessened and practically avoided by increase of the content of sulphite.

The effect of bromide is to retard, more so than with pyro, and so particular care must be taken not to dose with the bromide. A minimum quantity of bromide adds to the clearness of the image, as well as to increase of gradation, and is also sufficient to prevent fog.

This dosing indiscriminately with bromide is the main reason why it is not generally employed alone, because of the harshness of the image resulting. It would follow from this that it is not advisable to use hydroquinone developer over and over. The use of caustic alkalies is advantageous in shortening the time of development, and it is also of advantage to use a more dilute developer; that is, add more water.

A good proportion for developer is formed of two grains hydroquinone and six grains of caustic potash to each ounce of developer with 30 grains of sulphite, taking caution as to the use of bromides. Never allow the developing solution to fall below 70° F. Hydroquinone not only works most tardily, but often is inert at temperatures below 60°. Stain is invariable at temperatures below 70°.

*

The applicant for a situation in a china store presented himself before the manager.

"Have you had any experience in the china trade?" he was asked.

"No, but I think I could do the work."

The manager looked doubtful, but questioned him again:

"Now for instance, what would you do if by accident you broke a valuable vase?

The answer came without hesitation:

"I'd put it together and place it where some wealthy customer would be sure to knock it over again."

"You're engaged!" yelled the delighted manager. "But tell me where did you learn that trick of the trade?"

"A few years ago," answered the other sadly, "I was one of the wealthy customers' class."

Mother and Daughter

SADAKICHI HARTMANN

To combine two profile portraits in an oval or circle is an old device. We can see it on old coins and medals, and it is, without doubt, best adapted to sculptural relief work, as the process can more readily emphasize the beauty of the profile lines. It was also used by painters, and they generally put special stress on the modeling, as a profile view easily looks flat. The lighting should be strong and direct, as in this print, for it divides the face into distinct masses of light and shade, showing the more interesting part of the face (the features) in light and leaving the rest in shadow, the division line following the cheek bone, the muscles around the mouth and the chin. The decided high-lights on the forehead, nose and chin are most effective, indicating that favorable lighting would be front lighting from above.

Regarding composition the placing of the two heads is of special importance. One should be lower than the other, and it is generally the head farthest back that is chosen for the purpose. Modelers, as they are more limited in space, prefer to put the profiles closely together, so that the heads overlap each other and little but the features of the face (nearest to the margin) are seen; the photographer can indulge in more picturesque arrangements. On a medal the lines of the features run parallel, and are apt to look austere, if neither color nor relief is there to soften the effect. Still, this treatment emphasizes the profile lines, the main purpose of this style of representation, better than any other method.

In our print the head of the younger woman is decidedly lower and rather far back, and is represented as looking over the shoulder; this does not merely produce a different direction of lines, but introduces a vague sentiment that has nothing to do with the pictorial value of the picture. The slender form of the daughter, leaning in affection or for support on her robust, matronlike mother, is one of those simple sentiments that help a portrait, if properly carried out.

But does it really improve the profile view? Hardly, as the gaze of the eyes in a straight profile view is necessarily limited and looks straight out of the picture, which does not allow expression of sentiment. Any method to increase the expression and make it look natural should be followed, as, for instance, a downward gaze or a slight list of one head against the other would close the eyes or fore-shorten the face. For that reason the most direct way is always the best; or, in other words, if a certain style of representation serves a special purpose, it is easier to obtain satisfactory results by employing it in that manner.

The profiles in our print are delightfully clear, and they are well lighted and modeled, but neither of the subjects possesses a face that is specially adapted for this pose, or that would look best in profile. The background is dark, as it should be, without being opaque. The dark vignetting, so disagreeable in the upright form, looks rather well in the oval, as the blank lower part of this picture, in this instance, helps to concentrate the interest on the faces.

*

Smith got married. The evening of his first pay-day he gave his bride fourteen dollars of the fifteen-dollar salary and kept only a dollar for himself.

But the second pay-day Smith gave his wife one dollar and kept fourteen dollars himself.

"Why, John," she cried, in injured tones, "how on earth do you think I can manage for a whole week on a paltry dollar?"

"Darned if I know," he answered. "I had a rotten time myself last week. It's your turn now."—*Topeka State Journal.*

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"Mother and Daughter"

The Boston Studio
Weyburn, Canada



Katherine Jamieson
Pittsburgh, Pa.

Commercial Photography

SEVENTH PAPER

Some further remarks are necessary about the photography of machinery. As we remarked, it is best to diagnose your subject before attempting treatment—to study what must be effectively brought out in the picture. If the customer desires first-class work, let him know from the start that he must comply with your conditions, and one essential for the production of good work is to have the machine at its best, just as you expect only good work in studio practice by the compliance of your patron with your rules. No one would expect to get a good portrait if, personally, he or she did not prepare themselves to appear to the best advantage.

So with the machine. Insist on having the machine of iron or steel painted over. A bluish-grey is probably the best color. If there are shining parts of the apparatus, nickel-plated portions, which exhibit features of the machine, of course this difference in appearance must be indicated, but the gloss of the surface cannot be taken on account of the attendant halation resulting. Ordinary painting would falsify, and only good presentation is obtained by coating over with aluminum enamel which kills the high gloss, but gives at the same time sufficient brilliancy to differentiate these parts from the duller portions of the machine. The next consideration is the lighting, which should invariably be of a soft character. Direct sunlight is rarely applicable, unless the object is small and of a character showing elaborate pattern or detail. Even then some screening may be found necessary. Intense illumination produces hard, black shadows. If the light unevenly illuminates the object, make use of a reflector of some kind—even newspaper will do—any plan to distribute and diffuse the light. These precautions will not only give you better straight results, but will save you much in reducing the cost of retouching the negatives; and, moreover, the photograph will look like the thing itself, and consequently will better please your customer.

The correct point of view is another important consideration. Your own judgment, helped by the advice of the mechanic, comes into play here. What you learn from the mechanic will be stock for future manipulation and make you familiar with the character of the things you undertake. The best view, of course, is the one which brings out the essentials. When the machine is of considerable dimensions, it is best to take it at such an angle as will exhibit its massiveness. This is important, for we have seen photographs of large machinery which gave no impression of its strength and massive beauty.

Here we may caution you about the use of a lens. A wide-angle lens not only distorts, but has a tendency to diminish the important bearing of the machine. It is a good idea in such cases to have a workman placed at the end nearest the camera, but to the background, so as not to interfere with the showing of the parts of the machine. His size will indicate by contrast the dimensions of the thing. With large pieces of apparatus, especially when of great length (as, for instance, planing machines) parts may be left out without injury to the verity of the presentation in the photograph. Of course, here consult the mechanic.

You will see the advantage of this method. If the complete machine is taken on an ordinary size plate, say 8 x 10, the smaller parts, which are the more important features, will appear inordinately dwarfed and injustice is done to the machine, making it look really much smaller than it is. Part of the bed which is uniform with the rest may be left out without hurt, thus enabling the photographer to get the camera nearer and bring out the vital parts of the machine.

Do not forget about the necessity of a suitable background. Plain white is the best for most work, because it brings out the machine in proper relief, and makes easier any blocking out of the negative when this is demanded. The background should be some little distance away from the machine for two reasons: the prevention of shadows upon the background and the avoidance of reflected light from it upon parts of the machinery.

The exposure must be full, erring on the side of over-exposure. Never under-expose. It is fatal to good results. Avoid use of flashlight, if possible. Sometimes it is impossible to get the object without it. If imperative, screen the light well. It is preferable to give even an hour's exposure by weak daylight than to have recourse to the flashlight. If you must use the flashlight, employ a weak development for bringing out the image.

This reminds me that something must be said about the method of development, but let us wait for that until our next paper. I see I shall have to incidentally refer to a good many things, sometimes irrelevant, but I do not want to omit any precautions, and you must excuse any interjections and frequent repetitions from time to time.

How I Created a Demand for Work Outside Regular Studio Work

During the current year I purchased a studio in the town of ———, which has a population of 13,000. This studio had been closed for a period of six months and over, and the fact of my being a new-comer made things dull and work scarce for me. My predecessor had been located in the town for fifteen years and was a good workman, producing plain, well-made photographs. I thought matters over, trying to formulate some plan whereby I could procure work until I became better known, so that I would not become too deeply involved.

I finally decided to look up the manufacturers in the town, and found that there was a fair number of small firms in good standing. My plan was to interest them in pictures for magazine advertising, store display, etc. For the past several years I have entered the Eastman Kodak Contests, and I had a fair idea of what I wanted to do, but I had never tried to solicit any firm in the way I now intended to do. But what I did, any photographer can do, as it does not require much skill and but little headwork; only a determination not to be discouraged if, at your first call, you are met with a rebuff.

In my case, I succeeded at last in interesting the manager of a firm producing auger bits, and he informed me that if I could get up some good ideas he would order five hundred lantern slides for moving picture films to advertise their product. I was to receive one dollar for each master slide and thirty cents for each and every slide after the master slide, and I was to have at least six subjects.

I wanted to know exactly what particular points of the auger bit they wanted brought out. The manager replied that they did not call for any point, but simply that I make a demand for the bit; that he would send my work to their advertising manager in New York for him to pass upon it. I then procured from the firm a set of their bits, a bit brace, and one of their display racks. I went to the factory and made my first picture, which was of the man who personally tested every bit that the firm turned out, and I showed him in the act of testing a bit with a mass of bits around him. My next exposure was of one of the young women employed in the office and the biggest man in the plant. I placed them side by side, the man with an old-style bit, the young woman with a bit made by the firm. The man was represented as

NOTICE

THE *Pennant* slip-under folder which is proving such an immense success for school work was designed and originally produced by us.

In order to protect ourselves against imitators who may attempt to copy our original idea, we have applied for a patent upon the design.

While we will try to so distribute the *Pennant* folders that only one photographer will show it in each community, we cannot guarantee this exclusiveness as our line is a public one; and it is possible that in spite of diligent care on our part, competitors may obtain it by some means or other.

We mention this possibility to save ourselves from any reproaches, but we can state that as far as it is in our power, we will protect the first purchaser in a small city, or in one section of a large city, by not selling to others in his neighborhood.

We wish to advise all photographers against purchasing a slip-under folder with a Pennant shape cut-out from anyone but ourselves, as any similar folder made by others will be an imitation of ours.

A sample Pennant folder will be sent free on request.

The Gross Photo Supply Co.

TOLEDO, OHIO

"THE HOUSE THAT SHIPS PROMPTLY"

pushing hard, indicating hard work; the girl was smiling and pushing the bit through wood with ease. The next was of the young woman alone, boring through a brick without any trouble and also without injury to the bit. Another picture showed a three-year-old child using the bit without any effort, and another of the same child holding in her arms a number of the bits, with the slogan "Papa's chief prides are me and his 'Mephisto' Bits." All of these slides were colored, and were nicely designed for me by an expert, at a small cost. I had two additional slides and several letters from carpenters, etc., recommending the bits. I received a personal letter from the New York office, complimenting me on my ideas and my work, as well as letters from the local factory.

There is also located in this town a large silver company, who heard of my work from the auger bit firm. Every year they issued a big catalogue, for which they had from one thousand to fifteen hundred pictures made. This work was done in Boston, as there was no one in the town to satisfactorily do it. I visited the advertising manager and he told me he would be glad to "try me out," and he did so, with the result that I now have their work, and which goes to show that there is photographic work in every place if you go out and look for it. I have also learned that there is another firm here that makes hundreds of blue prints of their goods each fall, and I shall try for this work also. To my fellow-photographers I would say, that if you can do good commercial work, go and see your local manufacturers. You will not regret it, and the experience will take you out of the rut of your regular line.—E. R. T.

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Bromide Vignetting

H. ESSENHIGH CORKE, F. R. P. S.

There is generally more or less difficulty about vignetting bromide prints, and moreover in most cases not only is it difficult to produce nice soft results, but it takes a good deal of time to adjust the shape to the print.
make my vignettes for sketch portraits, but I am now concerned with only the straightforward, simple vignettes suitable for head and shoulder portraits.

As these are very much alike in shape and size it is a waste of time to have to make new shapes for each separate portrait, and one can cut a series of say about three different sized shapes for each size head that is normally in use. That is to say, three slightly different sized shapes about cabinet size and three about carte size and so on.

The chief and most important point is to scheme things so that the shape is held in any desired position to suit the placing of the head in the plate, and that it shall be a good distance away from the front of the frame so that the result will be nice and soft, and to allow the edges of the vignette to be well diffused.

In order to do all these things and do them speedily, I have for some time employed a special frame that I have made for this purpose.

I have taken an ordinary half-plate frame, and discarded the springs and back, and on the front of it I have fixed a plain piece of ground-glass. Then on top of this ground-glass on the front of the frame I have fixed a raised square of wood about half-an-inch high which is for the purpose of keeping the vignetting shape at a good distance from the negative.

At the top and bottom of this raised wooden front I have fixed two pieces of wood across the frame, screwed on at each end, but with the middle free so as to allow a thin piece of card to be slipped through easily.

These thin pieces of card are the various vignetting shapes that I have carefully cut for this purpose.

In making these I obtained some extra strong but pliable art mounting papers, those that are sold as real vellum faced and are about two sheets in thickness. These were chosen as being more able to stand hard wear and less liable to break and rub.

Then openings were cut in these about the various sizes that are of most use to me in my own work, and in cutting these vignettes care was taken to make the teeth rather longer and finer than is generally the case, as this tends to soften the result and gives a more pleasing picture.

In use a great deal of difference can be made to the limits of the vignette if these teeth are manipulated by simply bending some of them back where it is desired to modify the results.

They should be turned outward away from the frame where it is desired that the vignette should spread more, and can be bent inward toward the negative where it is desired to prevent the spreading or to hold some part back in printing.

The actual shape should be made on a rather large piece of paper quite as broad and a little longer than the frame itself, so as to be moved about in position and thus be easily adjusted to

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any part of the negative, and allow for any different placing of the image on the plate.

In order to save the necessity of making a separate frame for smaller prints and negatives I have simply fitted a smaller negative carrier to this frame to take the smaller sized plates, and then, of course, smaller cut shapes are used.

A great deal depends upon the nature of the light in getting soft results, and any kind of naked light should be avoided if possible.

In my own case I have a single 32 candle power electric light that is placed about 18 inches from where the printing frame rests on the printing machine, and in all my vignette work I am careful to have one of the two diffusers that I have down so as to get a soft and even light.

Softer results still can be obtained if desired by simply keeping the frame moving about a little during the exposure, but this not only causes some little inconvenience, but at the same time is not conducive to regular and equal results, as a slight difference in the position that the frame is held for each print will make a difference in the printing shape of the vignette.

It is, therefore, a better and more regular plan if softer results are wanted to place an extra piece of diffusing material directly on top of the shape itself, and this can be done by simply sticking a piece of semi-transparent paper on the shape itself, the thin transparent paper that negative bags are made from is just right for this purpose.

Working in this way there never has been any difficulty in obtaining soft and good results even from pictures taken against a dark background, although it should be remembered that when vignetted portraits are being made it is advisable to employ a background which is quite light in its tones, although not a plain white one such as is used for sketch portraits.

The cardboard shapes will stand a great deal of wear and tear in use and should be kept hanging up on nails close to the working bench so that they can be seen easily, and one will, after a very little practice, get to know just which one will be needed for any desired result and any negative.

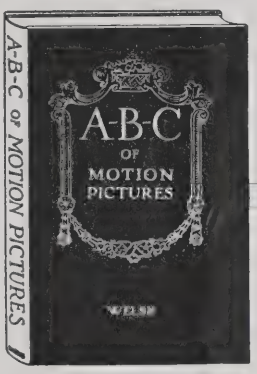
My own shapes have been in constant use now for at least three years and are still as good as new.

I am sure that all who have many vignettes to print will find that not only will their results be more certain and easy to obtain, but that a great deal of time will be saved by this simple method.

A-B-C

OF

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Hue Difference and Flicker in Photometer Speed

The critical speed of the flicker photometer at its equality setting has always been considered and treated by the writer as a function of the hue difference. Critical speeds for the spectrum, compared with a carbon lamp standard, published some years ago, showed a minimum in the yellow, which was ascribed to the hue distance between the yellow carbon lamp and spectrum at that point being smaller than at any other point. Recently Troland has obtained similar curves which he interprets as being reciprocals of the luminosity curve, on the ground that the low critical speed means greater *whiteness,* which he identifies with brightness.

In the paper of which this is an abstract the exact relationship between speed and hue difference is worked out on the basis of the theory recently developed and confirmed by experiment. It follows from this theory that the minimum critical speed in comparing the spectrum against any colored light occurs at the wave-length which is distant from the spectrum the least number of hue steps. If the comparison lamp is red, the minimum speed is in the red; if blue, in the blue; if yellow-white, in the yellow, but with a much higher speed at the blue than at the red end, while for a true white (5000° black body) the curve is symmetrical about a minimum in the green. The hue distances were worked out from the color sensation and hue difference data of Koenig and Steindler.

The experimental work was carried through with the new polarization flicker photometer, fitted to a constant deviation spectrometer. Curves of the predicted type were found in each case. Since the luminosity curve remains fixed, no matter what the color of the comparison lamp, these speed curves, with their minima occurring at any point one desires in the spectrum, show the "reciprocal of the visibility curve" idea erroneous.—*Journal Franklin Inst.*

*

To dry "prints" and negatives, August Franz, a photographer in the Buck Building, Waukegan, Ill., placed a kerosene stove under his drying rack and then left the room. In a few minutes the drying rack caught fire, and when the fire department reached the building the floor and walls were ablaze. The fire was extinguished without great trouble.

The New Developer:

KODELON

(Paramidophenol-Hydrochloride)

An economical and highly successful developing agent, used in connection with Hydrochinon, for all developing-out papers.

It bears the Eastman Tested Chemical Seal.

THE PRICE

1 oz. bottle, ...	$ .85
¼ lb. "	3.15
½ lb. "	6.15
1 lb. "	12.00
5 lb. cans, ...	59.50

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED AT ONCE—Carbon printer and general assistant; must be all-round photographer; man or woman. Address 805, care of BULLETIN OF PHOTOGRAPHY.

WANTED—Skillful Retoucher who can put in backgrounds on negatives and work up enlargements with airbrush. Permanent position to conscientious Protestant American, either man or woman, of ability. Address 804, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—A young married man, who is a first-class all-around man, wishes a permanent position in a fine studio. Address R. Maslor, 258 Windsor Avenue, Hartford, Conn.

POSITION WANTED—Commercial man; age 24; sober, non-smoker; four years' experience in construction work, cattle, machinery, automobiles, caskets, shop windows, interiors and landscape work, etc. Address 802, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Good studio in New England town of 15,000; one other studio. Price reasonable if sold quickly. Address 803, care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

TO LET—At 40 Newark Avenue, Jersey City, N. J., a Photograph Studio with full skylight; has been occupied as a photograph gallery for the past twenty-five years. For full particulars apply to William H. McKiever, 1123 Broadway, New York City.

FOR SALE—11 x 14 Artura Printer; good condition; cost $50, sell for $15. Also Outside Display Case, 15 x 49 inches, copper framework, plate-glass front, cost $50, sell for $25; good as new. The Adams Studio, Portland, Maine.

WANTED TO BUY—Second-hand complete Home Portrait Outfit, at a bargain; must be in A No. 1 condition. Address B, care of BULLETIN OF PHOTOGRAPHY.

What's Doing in Photography

John W. Taylor, of Rochester, N. Y., has sold out his business.

The studio of C. A. Wagner, Essex, Iowa, was totally destroyed by fire on January 9th.

P. F. Banknight and Fred Toal have opened a new studio in Columbia, S. C., and have installed expensive and elaborate apparatus for high-grade portraiture.

Olin J. Baker, of Grand Rapids, Mich., manager of the Baker Photo Supply Company, has formed a partnership with Paul C. Koster, manager of the Koster Photo Supply Company of Holland, Mich. The business will be continued under the name of The Baker-Koster Photo Company.

The four-story building, 712 Arch Street, Philadelphia, which has been occupied since 1865 by Frederick Gutekunst, the photographer, has been conveyed by him to Samuel W. Woolford, Jr., for a price not disclosed, subject to a mortgage of $20,000. The building is assessed at $42,000. The conveyance follows the incorporation of the business under the name of the Gutekunst Company, with Frederick Gutekunst at the head. The photographic business established by Frederick Gutekunst will be continued in the building.

*

Plan Co-Operative Buying

Because of the serious condition caused by the shortage of imported chemicals, members of the Photographers' Association of the Chamber of Commerce, at Cincinnati, Ohio, on January 8th, launched a movement for co-operative buying. It is proposed the association will buy the chemicals in bulk and supply the members, giving them the benefit of the reduced bulk price.

It is the plan of the association to have a professional photography exhibit during the month of May. The latest kinds of pictures will be shown and works from the leading photographers of the United States will be entered. The exhibit will probably be held in the Union Central Building.

J. Anthony Bill has been elected for President; William Bruce Poynter, Secretary and Treasurer; William Schuster, Chairman of Legislative Welfare Committee; Louis Steman, Chairman Entertainment Committee; R. E. Carl, Chairman Finance Committee; E. A. Burkhardt, Chairman Publicity Committee. Michael A. Schmidt is the retiring President.

:: :: DEATHS :: ::

JAMES McADAM

James McAdam, age 69, died on January 9th, at his home in Fowler, Ind., of cancer of the stomach. He had been in the photograph business in Fowler for more than twenty years.

GEORGE LAMSON

George Lamson, 74 years of age, of Lafargeville, N. Y., died on January 6th, at his home, of pneumonia. He had been the local photographer here for 45 years, and will be greatly missed. Mr. Lamson is survived by two daughters and an aged sister.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XX, No. 495 *Wednesday, January 31, 1917* Price 5 Cents $1.50 per Year, Post Free

Proper Use of the Reflector

To change somewhat the old proverb about fire, "the reflector is a better servant than a master." From an examination of the average work turned out by even the higher class of portraitists, it would be easier to point out examples of the misuse of the reflector than to indicate cases where it has been artistically employed, justifying the contention that the majority of portrait pictures would possess more character if they exhibited less evidence of injury to the work by the injudicious use of the ubiquitous reflector.

The reflector, however, should not on this account be relegated to innocuous desuetude. At times it is indispensable, but never should it be implicitly depended upon to do what can be done better by skillful illumination.

First of all, when too much light is reflected upon the shadowed side of the face, it prevents the operator from determining the direction of the main source of illumination. He is unable to form any idea of the unity of composition; he cannot judge whether the picture has breadth.

The landscape artist never expects Nature to directly reflect light upon the obscurity of the scene. No, he endeavors to get the subject under such conditions of illumination that there is spontaneous reflection from higher illuminated parts. The sun's rays cast shadows in but one direction, and this is the type of Nature's breadth—and the simplest form of reproduction, containing but a single object (namely, the portrait), is just as much subject to this law of Nature as the representation of a landscape, with all its variety and diversity of elemental objects.

Let us take, for instance, a portrait subject, illuminated so that the light strikes the top of the forehead with the greatest force. We notice that the ridge of the nose receives a less amount of light, the cheek bones still less, the round of the chin still less than the cheeks, while the retiring portions of the face are duly shadowed, the side away from the light presenting the deepest shadows. These lights and shades will be properly apportioned and blended, provided the illumination is well managed.

Now, by way of experiment, let us introduce our reflector to the shadow side: push it up rather close, and at once we have a confusion in the play of light and shade, and instead of a well modelled head we have a flat map of the features. One side of the face has almost as much light as the other, and from opposing directions.

There is no indication of massing of shadows. We have a monotony of light, with little or no gradation; no presentation of muscular activity so essential to bringing out the individuality of the model.

So much for an injudicious application of the reflector, and the lesson to be derived from it is to study the essential service of the screen. It should not be used to destroy, but rather to marshal shadows to good effect. The aim should be to make the shadows translucent, with delicately reflected lights, which, while opposing the principal light, still not militating against it to get equal with it; in short, playing the part of a musical note to strengthen and enrich the tone.

The reflector should be cautiously approached to the shadowed side until a point is reached where its light just softens the abrupt shadows connecting them, and preventing the head from having a too solid appearance. The proper effect is often had without actual use of reflecting screens by utilizing the natural reflections from the walls of the studio.

We may note in our studio an unexpected good effect which all our manipulation with the screen could not give. We turn our model about and find suddenly that the face becomes charming. We have caught the right angle for the reflection from the side wall, or from a bit of white drapery lying some little distance off.

Profitable Side-Lines

In Two Parts—Part I

C. H. CLAUDY

Many photographers write me on many different subjects, often asking for a story on this page regarding the matter of interest to them. Where only one letter requests such a story, it often seems inadvisable to tell it, and a personal letter has to suffice. But when, during a few months, several letters all come to my desk asking for the same sort of story, it seems a fair indication that the information asked for is of general interest.

So it is in this case—during the last four months I have had nine letters asking for a résumé, in short form, of the various articles and lectures for which I have been responsible, on the subject of using the camera for illustrative purposes. I found it impossible to condense all this material in one story but have tried to do it in two, of which this is the first.

One man asks me why I ever advised any photographer to leave straight portraiture and try anything else. The answer to this, it seems to me, is simple. The busier any industrial plant, the more dividends it pays on the investment. To do business, all photographers have to invest in an industrial plant. They must have a studio, dark-room, reception room, printing room, workroom, and the necessary paraphernalia to outfit them. Making less sittings in a day than his *plant can take care of,* a photographer's overhead charges are *greater* than they should be for the *greatest possible* profit.

To devise ways and means to keep his plant busy is, therefore, the most important thing the photographer can accomplish, and one side-line by which almost any photographer can add to his profits is this making of pictures for newspapers, magazines, periodicals, calendars, advertisements, for *all* who use photographs for illustrations.

Another inquirer wants to know if portraits have any outside market value.

Yes, sometimes much easy money slips through your fingers if you fail to recognize the value of *certain* portraits to magazines and newspapers. It is difficult to frame a rule, but it can fairly be said that pictures of *any* person in the public eye are wanted in *some* editorial office. In practically every town are some such people. Any portraits of such people should be

offered to some magazine. To make such a sale send postals to magazines likely to be interested, stating that such a portrait is available, or forward the portrait itself with a letter stating that it has been sent and the price put upon it.

Fertile as this field is, it is not in pictures of *people* that the average photographer will find his greatest illustrative opportunity. News pictures (under which caption portraits usually come), are not so profitable for the portrait photographer as magazine illustrations, the reason being the matter of time. To be salable a news picture must be *timely*. Newspapers are in too much of a hurry to wait for the average photographer to make his picture, find his market and send.

Magazines, on the contrary, depend less upon the news timeliness than upon the *human interest* in their illustrations; there is *no* town so isolated, *no* locality so uninteresting that *some* features in or around it are not magazine picture possibilities.

"What shall I offer?" asks inquirer No. 3. Well, there are the many farming papers, all crying for proper illustrations. With the vision to see the human interest in farming anyone who will make a half dozen *first-class* pictures can be practically certain of selling them at from one to three dollars a print. Farming is mentioned only as a typical subject, common to most localities and easily accessible. Scarcely a trade or a business but what has its representative in the magazine field, most of which have to depend upon factory or corporation for pictures. As the men at the head of great industries are not trained either in making photographs or a knowledge of what editors want, the quality of illustrations in trade journals is often far less good than is desired by their publishers.

"How am I to know where to sell my pictures?" asks another puzzled inquirer.

Go to the nearest public library, ask for Ayer's Newspaper Directory and Annual and under the heading of trade papers you will find the name and address of every journal in the United States, classified under headings. Whether your local industry is cement or pig iron, artificial flowers or baby carriages, street cars or peanut vending machines, you will find *some* journal in this list which is a possible purchaser for pictures you can make in spare time.

Human interest, the quality which sells photographs to all magazines, is difficult to define yet easy to recognize. It is that peculiar quality which shows the relation of the things pictured to humanity. A steam plow, pictured in the factory, has little human interest. A steam plow in the field, showing the engineer at work, has some human interest. A steam plow, pictured at work, published beside a picture of an ox or horse-drawn plow at work, has a great deal of human interest.

As a general rule, no pictures, which do not show *some* human figures, should be offered to *any* magazine. These people, however, must never *appear conscious* of having their pictures made. They should be working, playing, *doing* something—not posing for their photograph.

As in all rules, there are exceptions to this one. For instance, an aeroplane flying, a big gun being fired, a railroad wreck in which the connection with humanity is obvious without figures showing, may have human interest in a large degree. But any wreck, showing the rescuers at work is of greater human interest than one without.

A question asked by several inquirers who want to sell photographs to newspapers and periodicals is, "Shall I copyright my pictures?" The answer is an emphatic, "No!" It is true, it costs but little to take out a copyright but if one makes, say ten pictures a week for a year, the copyright fees will amount up to nearly $300. The amount of piration of photographs necessary for you to recover $300 is much greater than you will ever encounter. Once in a while, one makes a picture so remarkable, stunning, intensely interesting, that the temptation to publish it without per-

mission is too great to be resisted by some publisher. Such pictures should be copyrighted but they are the exceptions to the rule; copyright for pictures offered to magazines is usually a waste of both time and money.

(To be continued)

Photographic Distance

The usual adverse criticism of a landscape by photography, when the painter is asked his opinion of its artistic features, is that the photograph of the scene "falsifies the distance."

Now what does the painter mean by this, and is his criticism just? Camera perspective is apt to come in for a goodly share of the painter's objection to photography. In many instances he is fair, but sometimes his condemnation is unjust, because the topography by the lens is really more correctly rendered than is possible by his pencil. But that useful though much ill-used adjunct to the camera often does havoc with normal perspective and such as the painter generally observes.

The scene, therefore, justly comes under the painter's condemnation for falsity, but the charge should not be laid to photography. Have you never noticed how anxious some photographers are to get a well-defined foreground in their pictures? We must confess that a hazy foreground is not to our liking, and in our opinion not what the normal eye sees—but then, do not forget that the normal eye never expects microscopic minutiæ, and it is just this zeal for excessive foreground sharpness which is responsible for the distortion of the line of hills in the picture he produces.

The great virtue of photography is in its marvelous delineation of things. The painter's art cannot approach it here, yet the pictorialist will often impair the whole subject horizontally by the use of the swing back.

Not only in landscape is the apparent falsity of perspective predominant, due to the character of the lens employed, but we frequently see the manifestation of it in portrait work. The book which the sitter holds in his or her hands, so gracefully posed, is an excellent pictorial accessory, but the photographer fails to realize that the presentation upon the ground-glass is not at all what his eye sees when he views the model from his point of sight.

Views of interiors, in which the perspective of pieces of furniture seem inordinately distorted, will hardly need pointing out. Tested optically, the perspective is all right but it is defective pictorially. Pictorialists must bear in mind the limitation of the camera, and try to give only such representations of things in nature where the elements of the composition, when rendered in the flat, shall not suggest incongruities or distortion of the varying planes of the picture.

Proofs

Happy are those photographers who never submit any! It is one of the indisputable charms of the postcard and sticky-back trade that the sitter pays before admission to the studio, and receives the dozen prints from the single negative which is taken. Very, very seldom does a complaint lead to a re-sitting without further payment. But in what are too often euphemistically termed "high-class businesses," proofs, and usually plenty of them, are a necessity. How many should be taken, how they should be finished and how submitted are some of the problems the owner of the business will have to solve for himself. It is possible to waste a lot of time and money by sending carefully-printed proofs to an extent out of proportion to the size and character of the order. Apart from exceptional cases, we regard three negatives with two completely-finished proof copies as a very satisfactory compromise in cases where prices range from fifteen shillings for half-a-dozen prints up to a couple of guineas the dozen. And usually the finished proofs should be regarded as part of the order, unless they are returned. The giving of proofs as extra copies is always a direct incentive to the sitter to press for one or two extra positions when the sitting is taking place, a request it may be difficult to refuse if the sitter is young and charming. Sometimes the taking of a good many plates leads to a very satisfactory order. We know of a case where a photographer took something like fifty negatives of an actor and his wife, hoping to supply two or three dozen copies, but to a great extent because he saw a chance of securing a few strikingly fine specimens. Untouched proofs were submitted, and an order was received for a dozen copies from every one of the negatives. True, a special price was quoted, but we think few professionals would refuse this even to non-"professional" sitters, if an order for fifty dozen were forthcoming. —*The British Journal of Photography.*

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Who Must Bear the Loss of this Fire?

This most interesting case is submitted to me by an Ohio reader of these articles. It is not only interesting, but typical of a condition that may arise in any business without a moment's notice:

Cincinnati, Ohio.

If consistent with your plans, please let us and other readers have your opinion on the following case, which has just occurred in our business: About ten days ago we placed an order for certain merchandise with a manufacturer in Pennsylvania. The goods were to be shipped on May 12th, and we had received word that they would be shipped promptly at that time. Yesterday we received a letter from the manufacturer in question, stating that he had a fire, which had destroyed a part of his plant, and that our shipment had been completely destroyed. The letter ended with the most astounding statement that "unfortunately, the loss must fall on you." We had never heard of such a case before and at once consulted our attorney, who is looking the matter up now. We should like to have your opinion on the subject, for we cannot believe that under the circumstances we will have to pay for these goods, which will amount to about $950. Please use no names.

Yours,

R. E. & Co.

I admit this looks like a hardship, but nevertheless it is quite possible that this correspondent may be liable for the goods. I will discuss the subject generally, so that he may apply it to his own case.

Where the loss falls in this case depends on whether title had passed to these goods. If it had passed to the buyer, the loss is his. If it had not passed to the buyer, it of course was still in the seller and the loss is his.

Whether the title had passed to the buyer, depends on facts which are not given to me. I will state, however, what facts would pass title.

I assume from this correspondent's business that the goods ordered did not have to be made specially for him, but were a part of the manufacturer's regular product. The law is somewhat different where the goods have to be specially made for the buyer, as I will explain further on. I will assume then that when the order was received the manufacturer simply then or later filled it or intended to fill it out of regular stock on hand.

If at the time of the fire the goods to fill this order had been separated from the mass of stock, and set aside for this buyer, and if they were all ready to ship—nothing more to be done on them except to ship them—then I should say that title had passed and the loss was the buyer's. This provided it was not a cash transaction. In spot cash transactions title does not pass until the cash is paid.

But understand clearly that the goods must have actually been set aside or separated in some way, and must have been ready to ship. If they were still a part of the manufacturer's general stock, title would not have passed even though they were paid for. There is a well-known case in which a buyer ordered nine hundred tons of iron and paid for it in advance.

The foundry was destroyed and the question arose—whose was the loss? It was decided that it was the seller's. Although he had gotten his money, the title to the nine hundred tons of iron had not passed to the buyer because it had not been separated from the mass of iron in stock.

Besides being separated from the mass, something else must also be true—nothing else must remain to be done to the goods before they are shipped. For instance, suppose a packer of canned goods sells a thousand cases of tomatoes. All the cans necessary to fill the order have been piled up by themselves on one side of his factory, but they still have to be put into cases. In case of fire the loss is on the packer, because while the thousand cases were separated from the mass, something still remained to be done on them. Title cannot pass until the seller completely performs his contract, which he would not do until he had packed his goods in cases ready to ship.

There is one exception to the rule that title does not pass until the goods ordered are separated from the mass—grain. All States agree that the owner of a part of a mass of grain has title to it and can part with it without separation from the mass. And a few States (Florida, Iowa, Kansas, Minnesota, New Jersey, New York, Texas, Virginia and Wisconsin) have some cases which hold that where the sale is of a part of an *identified* mass, no separation is necessary in order to pass title. For instance, in one Virginia case a man sold 119 barrels of flour out of a definite lot of 123 barrels. Before delivery, or even before the 119 barrels were separated from the 123, there was a fire, and the question whose was the loss arose. The court said it was the buyer's, for the sale was one of a part of an identified mass and title had passed.

This, however, is not the weight of authority, and in all other States the courts would hold in the flour case that as there had been no separation of the 119 barrels, title had not passed and the loss was on the seller.

I should show the distinction that exists where the goods to fill an order are to be specially manufactured. In that event of course title does not pass until they are completely finished, and not even then if the buyer is to have the privilege of examination before acceptance. If in the Ohio case the goods were to be specially manufactured, no title would pass until first the manufacture was complete, and second the goods had been inspected and approved by the buyer.

(Copyright, 1915, by Elton J. Buckley.)

The Bust Portrait

The bust picture is perhaps the most prevalent in portraiture, but the fact is not generally sufficiently appreciated that the more the representation is confined to the head and shoulders, the greater are the demands made upon the portraitist. Because of the head being so small a portion of the body in the representation, there is required an expression and appearance which we would not ask for as applied to the rest of the anatomy.

A mere bust portrait is best represented looking at the spectator. It is true some difficulties are encountered. When the hands are introduced the problem is presented how to avoid the spots of light which these members create. The hands must be made to contribute to the expression of the head and to the general effect of the picture, but a more positive part than this they should never play. The actions and feelings of a fancy portrait of this kind are sufficiently limited, being reduced to what is essential.

We must always remember that the picture is supposed to exhibit the particular mental characteristics of the model. A man with his hands extended, as if speaking to someone, or about to receive something, may be excusable if the photographer desires to express some peculiar individuality, but pictorially it has no value as a means of impressing the spectator.

To make a good impression on the spectator, the person represented must do something, or there must be expressed in the look some idea, suggestive of his peculiar traits of disposition.

It is obviously the safest course to let the character and expression be in agreement with the age and sex of the sitter. A lovely woman, for instance, will be presented more attractively (because more generally natural) if the expression is one of tenderness, devotion or benevolence than where the look is one of profound meditation or grief. Titian makes his female heads really adorable by the flow of soft, luxuriant hair, waving and partly loose upon the shoulders. The Greeks represent women round in outline and in some relief, but their method is a little too sculpturesque for photographic portraiture.

The greatest contrasts have been placed by nature in the head, where the shadows of the hair give value to the face. The eye has more contrast for its lightness, darkness and sparkle than any other feature.

The placing of the head rather high on the plate is to be preferred. When placed low the impression is given that more of the figure should show. Avoid a truncation, or sharp cutting of the body at the lower edge. When the bend of the arms can be brought in they look less glued to the sides of the figure, but even a very graceful action of the arms when cut off a little below the elbows produces an unpleasant and awkward look. The safest way to get over this truncated appearance is either to lose the lower part in drapery, or to merge the outlines, if seen in shadow or light, so as to do away with the suggestion of division by some method of concealment.

The cause of failure to get a good bust pose may be traced to the bad fitting on of the neck and shoulders to the head, and the reason is that not enough consideration is given to the proper posing of the body in relation to the head. You must study the natural pose of the body in association with the head. If you do not, you will get the head out of proper relation and the picture will leave upon us an unpleasant impression, because it is unnatural. A torso of the exquisite work of the Greek sculptors is often all we now possess, yet from the truth and harmony of this fragment of the whole we are able to conceive something, at least, of the expression of the head and countenance of the original model.

Commercial Photography

EIGHTH PAPER

Following up our paper last week on photographing machinery, Gatchel & Manning, the well-known Philadelphia photo-engravers, published the following useful article in their magazine *Etchings* and we are indebted to them for the use of the illustrations and the privilege of reprinting the article.

HOW TO MAKE PHOTOGRAPHS FOR HALF-TONE REPRODUCTION

Pictures were the primitive man's first attempt at recording his impressions or transmitting his ideas. Now after the lapse of centuries, pictures are again the essential for the quick conveying of ideas to those whose fleeting attention must be attracted favorably.

The first primitive pictures were primarily "idea-signs." Æstheticism was no part of man's mental equipment. He simply wanted to "get an idea across." Buyers of illustrations for advertising would do well to keep that thought in mind.

In the great mass of advertising carrying "pictures" the individual advertisement must have more than a picture. It must be *illustrative*. There's a difference.

Merely pretty "pictures" are too common. What is wanted is an illustration which *illustrates* the selling points of the

article advertised or the advantages of its possession to the prospective buyer in profit, convenience, or comfort. It must put the idea across.

Such illustrations can either be drawn by an artist or be photographed. There has been much discussion pro and con about the comparative merits of drawings and photographs. It would be apart from our present purpose to go into that discussion here. Suffice it to say that the best photograph is not equal to the best work of an artist, but a good photograph is superior to a poor drawing. In some classes of subjects, machinery for instance, a combination of the two, a good photograph with some art work, gives best results.

The purpose of advertising is to sell goods. The value of an illustration in an ad is measured by the extent to which it helps to do this. Advertising space is expensive. Catalogues and booklets cost money. The photograph, therefore, which helps to produce results is the only one worth while. The cost is secondary to accomplishment, and we might remark in passing that "cheap" photographs are generally the most expensive in the end.

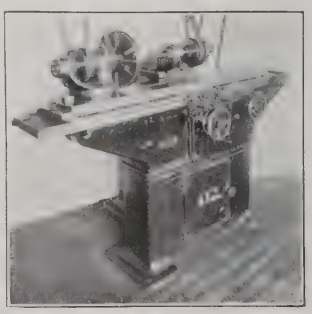
It may seem a wholly superfluous bit of advice, but it is usually best to have your photographs made by a photographer. Some buyers have the head office boy or the stenographer's brother-in-law or some other proud possessor of a hand camera take snap-shots. "It's a whole lot cheaper than paying two or three dollars per negative to that pirate of a commercial photographer down the street." We cannot emphasize too strongly this one great big fact, that the best photographs are generally the least expensive for reproductive purposes.

PHOTOGRAPHING MACHINERY

The quality of a photograph as determined by the precautions previously taken, governs the amount of retouching needed to prepare it for a first-class reproduction. The cost of retouching is entirely a matter of artist's time. It is the most obvious economy, therefore, to pay such attention to the preliminary work as will reduce this cost.

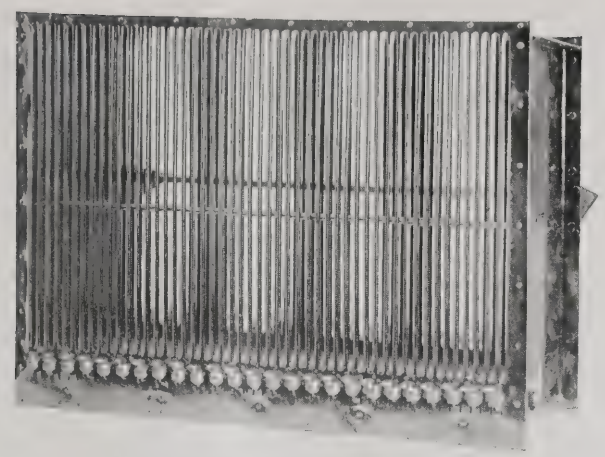
Generally speaking, the photographer is working at a disadvantage when making negatives of machinery. The lighting is seldom good. Room is at a premium. It is difficult to get correct perspective and freedom from distortion. If a competent photographer is "on the job," these troubles will be avoided or at least minimized. The artist's work then will be limited to the adding of proper light and shade effects and the giving of greater definition to the detail. But no amount of retouching (short of practically re-drawing the subject) will make a first-class piece of work on a photograph if the verticals are not parallel or the pulleys or large flywheels in the foreground are distorted.

False perspective is generally due to the camera being placed too close to the object, the result being that the parts nearest the camera are relatively too large compared to those in the rear. In addition, these parts so enlarged hide detail which would be visible viewed from the proper distance.



Distorted Photograph

The vision of the normal eye is about 60 degrees. That is to say, the eye sees naturally whatever is included within that angle. The most natural looking photograph, therefore, will be one which appears to the eye the same as though viewed from a point at a distance equal to twice the greatest length of the machine. Vertical distortion, in which the lines converge towards the top or bottom, is due to the



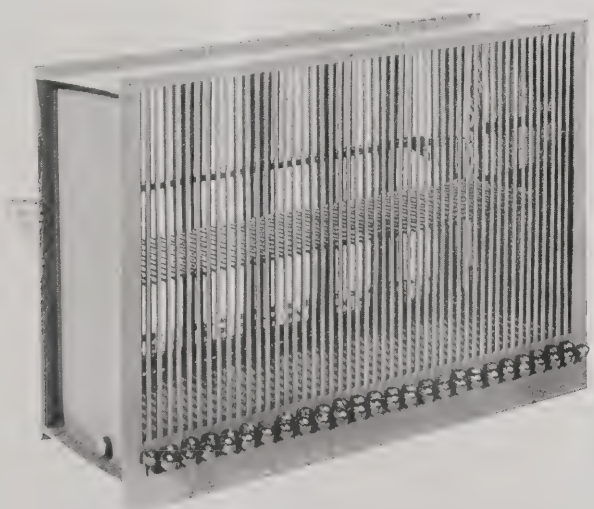
Photograph (not retouched) Lacquered Iron

ground-glass not being parallel with the vertical lines of the machine. If the machine is tipped up, then the ground-glass must be swung parallel to the then vertical line.

These things properly lie within the sphere of the photographer and if he knows his business, will be taken care of, but there are other points to be noted, little things, perhaps, but they figure largely in subsequent cost of handling.

The camera sees things that the eye does not notice. Defects in castings, barely perceptible to the eye on close scrutiny, loom up on a photograph. Oil spots or other discolorations appear much stronger than to the eye. Should these defects show on a large casting or frame of a machine it would necessitate the painting over of the entire surface and if there were a number of bosses or ribs or a quantity of detail on parts of it the expense incurred in remedying the trouble would be very considerable.

Much unnecessary expense is incurred sometimes by sheer carelessness in not having all the working parts of the machine properly adjusted in the desired positions. They have to be re-drawn on the photograph, which takes time and skill. This means money. It frequently happens that



Photograph (not retouched) from Same Subject Painted Gray

the background is not sufficiently screened off with white cloths and various foreign objects are in line with the camera and not only have to be removed but sometimes are confused with the details of the machine.

Castings should not be shellacked or varnished. Wherever possible, they should be painted a dull lustreless gray. We show a part of a record cabinet, lacquered in one view and painted with a temporary coating of gray in the other. Even the uninitiated can see the difference in the amount of work involved in the retouching of these two subjects to prepare them for halftone reproduction.

Glassware, whether "etched" or "cut," presents peculiar difficulties in photography. The chief obstacle to be overcome is the "flatness" which is a characteristic of many photographs of such subjects, more especially when an effort has been made to get sharp detail.

The remedy for this trouble, and most others, with these subjects, is to photograph the subjects in a diffused light at an angle between 45 and 60 degrees—being careful not to have them overtimed. The "timing" with glassware is particularly important.

Jewelry.—In a general way, the same rules govern the handling of jewelry as given for glassware. Diffused light and accurate timing. As most subjects of this kind are photographed arranged in groups for pages with a cardboard or other background, the proper relief can be had by giving careful attention to the depth of the shadows and the angle of the light.

Color Engravings.—Photographs as a basis for color engravings should have no sparkling or bright highlights. The lighting, developing and printing should aim at a finished soft gray print with plenty of definition. A strong "contrasty" picture will almost inevitably, in the usual course of handling, become more "contrasty" in the finished plates. With soft gray effects in black and white prints a wide range of manipulation is possible in the re-photographing and etching. Prints of a sepia tone are less desirable on account of the poor reproductive quality of this color.

These hints are for the benefit of those not in a position to avail themselves of the services of a competent and experienced commercial photographer. It is always desirable, however, if at all possible, to consult with your engraver prior to having any work done which is to be used in illustrating your catalogues or advertising matter. Ninety per cent of all our troubles is due to lack of thoroughness in looking after essential preliminary detail.

Middle Atlantic States Convention

At a meeting of the Executive Board of the Photographers' Association of the Middle Atlantic States, Tuesday, Wednesday and Thursday, March 27th, 28th and 29th, were decided upon as the convention dates. Meeting place will be the Scottish Rite Building, southwest corner Broad and Race Streets, Philadelphia.

A Good Idea

At the demonstrations at the various Eastman Schools of Professional Photography, the lecturer advises the use of the expression *"larger prints"* when talking to a customer, instead of enlargements, as the latter word has been subjected to so much abuse. Larger prints sounds larger and naturally that means larger prices.

NEVER give the prospect the impression you are in a hurry, as you must forget time when another person is willing to give you theirs.



Katherine Jamieson
Pittsburgh, Pa.

Portraits of a Lady Violinist

SADAKICHI HARTMANN

Musicians like to be portrayed with their instruments—not in the act of actual performance, as that is hardly feasible, but they desire to display the instrument. The photographs are made largely for publication and advertising purposes, and even if they serve as mementos only to friends and admirers, depictions on that order look more professional; they give a suggestion of the artistic abilities of the sitter.

A violin, on account of its curves, is a difficult object to take. Some well-known painter asserted that next to the human body a violin was most difficult to draw. All perspective views should be avoided. The shape of the violin is well preserved in both of our illustrations, but there is no reason why a violinist should always be depicted as looking down upon the instrument. True, it is a poetical pose, but there are so many varieties of poses possible, that every operator should endeavor to get out of the rut of representing people in the same way as other photographers have done. B comes like a real relief and is just as pleasing and explicit as A.



"A" The Cooley Studio Denver, Colo.



"B" The Cooley Studio Denver, Colo.

Both pictures have been taken directly against the subdued light of a curtained window, with a large white screen placed straight before the sitter; this produces the much-desired silhouette effect, with perfect clearness of detail rendered in all middle tints. Both pictures are average good examples of this style. B is lighter and more diffused and somewhat lacking in precision

of delineation. In A the hair, the violin and bow make a few stronger accents and they considerably help the composition, but the face and arm seem a trifle dark. A profile does not seem to be as adaptable to this treatment as a three-quarter or full-face view. The monotony of a straight profile view has, however, been successfully broken by showing the upper part of the body in three-quarter. In more ordinary lighting the pose of A might be preferable, it is compact and to the point; but with the light directly pouring against the figure, an attitude that shows the face in three-quarter or nearly full, as in B, is more suited, for the principal purpose of this method is to display the face evenly lighted, without any high-lights or any decided shadows.

In both arrangements the flowers and the outline of the figure to the left have been negligibly treated; trimming would offer no remedy, and it is a pity that operators cannot be a little considerate of details, as only a few changes would have greatly improved the compositions. The arrangement of the violin, arms, bust and face is very good, but the contour should show a clearer, though still blurred, definition as in A, where the actual line work is less fortunate. Both pictures have something sunny and cheerful about them, due to the application of home portraiture methods in a studio, making result a more intimate, less posy version of a rather trite subject.

The dominant notes of composition are the rectangular shape of the arm, the dark spot of hair, the neck and shape of the instrument, and the line of the bow; they could have been combined in an endless variety of novel arrangements.

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Eastman Professional School

The scheme of education inaugurated by the Eastman Kodak Company, denominated the Eastman School of Professional Photography, demonstrates from year to year its value and importance when practically considered. The interest of the public steadily grows, which is alone evidence of the high appreciation in which it is held by the profession at large.

The recent session held at Horticultural Hall, in Philadelphia, gave particular assurance of the interest displayed. The school is so comprehensive in its purpose and scope, that all who attend find something of pertinent value applicable to their special line of work. Every phase of professional photography is exploited by men who are thoroughly conversant with all its specialties.

Not only is the technical and artistic side of the profession fully covered in its varied provinces in studio portrait practice, but the commercial end is taken up in a most practical way and demonstrations of methods given and results exhibited.

We noted the faces of many present whom we might call veterans in the art. They were there for a purpose, knowing that with the advance of the art, new phases present themselves and new methods of treatment are required, and their experience of their past attendance at the school convinces them that it is essential to be in touch with a school of education which keeps the profession in line with new discoveries in manipulation. The essential value of this Eastman School emphasizes the importance of making use of the most improved applications of photographic paraphernalia for the making of the best work. The man of wide experience and skill appreciates the necessity of the most efficient instruments and appliances to bring forth his best workmanship. The most enterprising man is always behind the most efficient tool.

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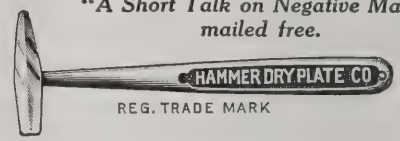
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New York State Society

At the Convention of the Professional Photographers' Society of New York, fifteen well-known photographers will send six prints for exhibition purposes.

Gerhard Sisters, Miss May L. Smith of Binghamton, E. B. Core, J. E. Mock, Dudley Hoyt, J. P. Haley, Pirie MacDonald and Clarence H. White will be the talkers and demonstrators.

President Mix has a program that is full of good things for you, and if you'll remember the dates—February 26th, 27th and 28th, at the Hotel McAlpin, Thirty-fourth and Broadway, New York City, and make your preparations now, then you have a chance to see the best convention ever pulled off by the New York State Society.

*

Public Exhibit of Photographs

The Photographers' Association of Muncie, Ind., on January 16th held an enjoyable meeting at the Goodlander studio, East Main Street. The new officers for the present term were installed and are as follows: W. H. Littleton, President; Miss Maud Goodlander, Vice-President; Charles Dollar, Secretary-Treasurer, and Harold Burkey, Publicity and Advertising Manager. The committee in charge of the social affairs is Charles Gilbert, J. N. Isch and Otto Sellers.

Plans were laid for a public exhibit of photographs to be held in the near future. This will be of an educational nature, showing the great advancement made in the photographic world in the last few years.

The next meeting of the association will be held in the Gilbert studio, East Main Street, and will be in the nature of a social affair when the members will entertain their families and friends.



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Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.
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Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—Skillful Retoucher who can put in backgrounds on negatives and work up enlargements with airbrush. Permanent position to conscientious Protestant American, either man or woman, of ability. Address 804, care of BULLETIN OF PHOTOGRAPHY.

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POSITION WANTED—Commercial man; age 24; sober, non-smoker; four years' experience in construction work, cattle, machinery, automobiles, caskets, shop windows, interiors and landscape work, etc. Address 802, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Leading studio in city of over 7000 inhabitants; rich farming country; old and well-established stand; first-class work; only one other studio in the place. Particulars of HYPO, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Good studio in New England town of 15,000; one other studio. Price reasonable if sold quickly. Address 803, care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

FOR SALE—Goerz Celor lens, 5 x 7 at full aperture, 7-inch focus, Iris diaphragm, like new; listed at $54.50, sell for $30. Will send on approval. Emil Sprauer, Hamilton, Ohio.

FOR SALE—11 x 14 Artura Printer; good condition; cost $50, sell for $15. Also Outside Display Case, 15 x 49 inches, copper framework, plate-glass front, cost $50, sell for $25; good as new. The Adams Studio, Portland, Maine.

NEW IDEAS—New Methods—Better Photographs —More Money. Daddy Lively's way taught by a rapid method. Complete course for beginners, opening January 8th, 1917. Special Post-Graduate Course for Professionals in February. Write for catalogue and information. Southern School of Photography, McMinnville, Tenn.

What's Doing in Photography

Stuber's studio, of South Bethlehem, Pa., was destroyed by fire on January 19th.

Theodore Swan's studio, of Aurora, Ill., was destroyed by fire on January 14th. Firemen fought in a temperature of 17 degrees below zero.

Fire was discovered in the Gaynor studio, Baltimore, Md., on January 15th. Firemen arrived in time to keep the flames from spreading. The cause is unknown and the damage has not yet been estimated.

Mr. and Mrs. S. B. Clark, who took a course in general studio work at the Illinois College of Photography, are now successfully conducting a studio at Endicott, N. Y.

W. E. Judd, of St. Joseph, Mich., has purchased the studio of C. W. Grawburg, Three Rivers, Mich. Mr. Grawburg has bought the studio which he formerly owned in Correctionville, Iowa, and will be assisted by his oldest son.

Owners of six photographic shops in Joplin, Mo., petitioned the city commission on January 16th to pass an ordinance compelling all photographers to keep their places of business closed on Sundays.

The petition was signed by R. M. McGuire, M. Fogel, J. Fleming, W. C. Woods, George S. Davis and Harris & Cowan.

The Professional Photographers' Association of Maryland held its first exhibit January 18th, at 100 North Paca Street, Baltimore. This was the first get-together stunt the association has held. The association, which was organized in March, 1916, has made great progress, and now includes in its membership nearly all the professional photographers of the city.

A. Fedor, a commercial photographer, has opened offices in the Jackson City Bank Building, Jackson, Mich. Mr. Fedor comes from Streator, Ill., where he has been in business for the last ten years. While in Jackson he will specialize in automobile and mechanical photography. Among his equipment is a circuit camera of sufficient size to take a picture 12 feet long.

*

Firelight Photographs

It is worth noting that the most successful firelight photographs do not show the fire at all. The subject is arranged so that the fire is screened in some way from the lens. The mantelpiece, fire-irons, rug, etc., are included, however, and the fire itself is suggested by the lighting. On the whole this is the best way of doing what we want. If we arrange things on these lines, with the illumination proceeding from the spot where the fire is supposed to be, we can get a true firelight effect, although the light actually used may be electric, magnesium, flash or ribbon, or even daylight itself. In the last case, the bottom foot of glass in a French window may be used, with a sheet of white paper on the floor to serve as a reflector, and the whole of the rest blocked up. A figure posed against this will give a very successful firelight effect.

BULLETIN OF PHOTOGRAPHY

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FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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The Preservation of Photographic Chemicals

Some of the chemicals employed in photographic manipulation are stable enough to be always in a condition for effective use, but not a few demand care in keeping that they may not deteriorate.

The chief of the possibilities of deterioration to be guarded against are from the action of oxygen, carbonic acid and aqueous vapor of the atmosphere. And then we must take into consideration the changes effected in the chemical body itself from decomposition or evaporation.

First of all, liquid acids like sulphuric, hydrochloric, nitric and acetic acid, should be kept in well-stoppered bottles. Nitric acid and hydrochloric acid are best preserved in subdued light. Solid acids, like citric, tartaric and oxalic, need little care, but in solution are liable to a fungus growth.

Ammonia, one needs hardly to be told, rapidly loses strength if not well-stoppered. In a diluted condition, however, it is not so prone to change.

Caustic soda, carbonic acid and potash readily absorb moisture from the air, and hence it is important to keep them in rubber-stoppered bottles because the glass stopper is sure to become firmly fixed. Solutions of these caustic alkalies must also be preserved in rubber-stoppered flasks, because the strength is lessened by action of the carbonic acid of the air.

Potassium carbonate takes up water from the atmosphere quickly, while sodium carbonate loses water. The ammonium carbonate decomposes.

These alkaline carbonates sometimes attack the glass and form a sediment which should be filtered off before the solution is used.

Pyrogallic acid in the solid form remains intact for a long time, if well corked. In solutions it deteriorates rapidly, if exposed to the action of the air.

Sodium sulphite presents no difficulty if well closed up. In solution it must be well-stoppered.

Hypo in any shape keeps well.

Sodium and potassium sulphides must be very carefully kept from the action of the atmosphere. A stock solution needs a good rubber cork. Dilute solutions should not be kept, but be thrown away after immediate use.

Nitrate of silver, either in solution or in the solid state, should be preserved in glass bottles, well-stoppered.

Ferric chloride (perchloride of iron) must also be well-stoppered. Iodide of

potash and sulpho cyanide of potash must be preserved in well-closed bottles.

Ferric cyanide of potash, ferric oxalate, permanganate of potash, and ammonium citrate of iron, whether solid or in solution, must be well-stoppered. They must also be kept from contact with organic matter, hence the stopper must be of glass, not cork. It is best also to keep them from the light.

Oxalate of potash, bichromates, lead acetate, ferrous sulphate, mercuric chloride (corrosive sublimate) and alum need little attention. The ferrous sulphate, however, does not keep well in solution and the oxalate of potash gets mouldy, but this fungus growth does not seem to injure its integrity.

Hard water, or water containing lime, must not be used for dissolving oxalates. Indeed, it is advisable not to use hard water as a solvent for any chemical. Distilled water is preferable in all cases except with hypo.

See that all the solutions are clear; if not, filter.

Commercial Photography

NINTH PAPER

The commercial photographer is beset with one annoyance in the pursuit of his work, which but little troubles the portrait worker; that is, halation. To be sure, halation does sometimes present itself in studio practice, particularly in the case of white draperies, but considerable less care is demanded to overcome its presentation. It is probable that little of halation would exhibit itself in portraiture if the specially prepared plate, instead of the highly sensitive ordinary plate, were employed. But even with the improved non-halation film, the professional must have a care to see that a preventive is employed. The character of the subjects he encounters are prone to exhibit halation, being more or less apparent in direct proportion to the contrasts in the photograph.

It may be advantageous, therefore, to break for a while the thread of our discourse and to consider this undesirable phenomenon and to point out methods of prevention and cure. It would be out of place here to go into a scientific discussion about the nature and cause of halation, and for the present we shall not regard refinements of terms, etc., even if we seem to confound irradiation and halation. These are practical papers only, and their purpose is to teach empirically.

We shall merely say that irradiation and halation are both due to the penetration of light by radiation, and the distinction is merely one for convenience.

Dry plates, when examined under the microscope, exhibit a grain, although the film seems to the eye particularly uniform. The grain, of course, is small, but to the infinitely minute waves of light it is like a high, rock-bound coast, against which the waves of the sea tumultuously break. The highly rapid film exhibits usually a coarser structure than a slow plate, and it used to be thought that the finer the grain the less the "irradiation"; but Dr. Mees proved that a medium grained plate presents the least irradiation. Irradiation is due to the fact that all emulsions are turbid, and the brightly illuminated parts reflect light from particle to particle, causing a lateral spread of the light within the film. Now you will see how such action clogs up the spaces between lines, which come close together; a sort of vignetting of one into the other.

With fast plates the amount of irradiation is not appreciably affected by the thickness of the film, but with slow plates it is found that the thinner the film the less we have of it. This is due to diffraction. Dyeing the film with some non-actinic color reduces the tendency to irradiation, and on a perfectly transparent film we probably would not have a presentation of irradia-

tion. In orthochromatic plates it is less, for the reason above given. Halation is another form of this light spread, properly speaking, due to reflection from the glass support of the film, and this is the more familiar phenomenon. You will see in the case of halation by reflection that if the emulsion were transparent, and the glass support perfectly flat, the light would pass through the film and the glass, and we would not have this reflection from the back of the glass. But on account of the turbidity of the film we have a kind of double exposure. The manufacturers of films have given us the double-coated plate; that is, a plate in which the film next the glass is of a slow emulsion, upon which is superimposed the more rapid film, the object being to secure an impression upon the first film before the strong light can penetrate and affect the slower film. But excellent as such plates are, one must *not* presume upon their infallibility, and even with their use one must understand how to minimize the effects of halation by development. It is therefore possible to control conditions by exposure and development.

The notion that exposing a plate with the glass side toward the lens will get rid of halation is exploded. Reflection takes place and there is no emulsion, as in the double-coated plate, to partially absorb this light; and to get value in the shadows in the negative, one is compelled to work down to the halation region. It would be useless to go into a consideration of the methods which have been advocated for the prevention of the show of halation in the development. What the commercial photographer wants is the best way to accomplish the purpose and a record of practical work. Whatever the exposure, it is found that if development is prolonged halation shows up prodigiously. On the other hand, if a quick-acting developer is applied upon a very full exposure, the halation is escaped.

Naturally, we would expect over-exposure to increase the tendency to halation, and so it does; but the rationale of the quick-acting developer is that ample exposure enables one to get sufficient detail in the shadows before the action gets a chance upon the deeper parts of the film where the halation has its field. The plan, therefore, to obviate halation, particularly where it is anticipated, would be to over-expose; that is, give much beyond the normal and then apply a concentrated quick-acting developer and stop development immediately on the showing up of the high-lights penetration through the film, either by observation through the film, by holding it up against the ruby light, or by looking upon the back. The latter will do when ordinary plates are used, but the former is necessary when double-coated plates are used.

Fix and wash the plate as usual, and if the contrast is not sufficient, intensify the image.

Imitation and Style

Photography, if we may rank it as an art, has a right to follow in the line of practice which is consonant with art work. In a word, like the painter's art, it is imitative. The trouble with some of the votaries of the art phase is that they refuse to allow that it is imitative, and in their struggle for originality (or, calling it by its proper name, singularity) they try to avoid imitation artistically regarded.

Art is imitative not merely in the sense of actual transcription from Nature, but also imitative in the influence exerted by the Masters. We are forced, in terms of art, to admit what they have established as essential to art. The photographer, like able in the master worker, and so to a great the painter, imitates what he finds admir- extent imbibes or assimilates the master's characteristics, and it may be his essential style. Not alone the amateur, but even the greatest of the painters, show in their earlier work the influence of their predecessors to such a degree that even now work done at such periods in their history is either original or a mere imitation of the

master to whom they were subjected when studying.

Notice how Raphael is influenced by Perugino. It is only after the beginner has learned to imitate upon principle (that is, see the idea of the master, feel intuitively what he copies) that he ventures to deviate from his master. In fact, he unconsciously deviates, modifying and supplementing to what he has learned, combining what he has been taught with what he derives directly from his own study and observation.

At the period of any tutelage it is fit and proper to be docile, to tamely (it may be) imitate the master we respect, but if we have any inherent germ of ability it must grow toward the likeness of individuality of expression. It cannot help but grow; but if we start out with the possession of auto-intoxication, without having schooled ourselves in the rather severe and self-depressing discipline of technical labor, possessed with the notion that we can at once evolve something novel, something which is to take the world of art's great hands, we may succeed (doubtless we shall) in getting the extraordinary with a vengeance. It is so easy to be original by condemning all need of experience. How sad those presumptuous artists make one! They who think that art originates with them, who transvalue all the art values of the past.

The more crude their ideas the further removed from sanity, the more they arrogate to themselves the exclusive possession of "divine afflatus." It is such presumptuous arrogance which gets photographic art into ridicule. Six months' fledglings in photography, after imbibing some high art pronouncements of the advanced cults, without a blush, dictate terms to artists who have toiled in the traces for years, and who even then venture to present their efforts with fear and trembling to a discriminating world. The painter all through his life is a diligent student of other men's work while he is striving for individual expression.

The man of most promise in any school is the man who, while appreciating the merits of his models, succeeds in materializing the spirit of what he attempts. To imitate on principle is the only way to originality.

*

Substitute for Platinum

A close imitation of the platinum print (now prohibitive) may be had by the use of the following formula:

Make up first (A) the iron solution:

Ferric oxalate, clean, bright crystals	560 gr.
Oxalic acid	75 gr.
Distilled hot water	3½ oz.

Then make a solution of Permanganate of Potash, 30 grains, and water, 1 ounce, which *add* to the iron solution.

Next (B) make a solution of 250 grains of Nitrate of Silver in 3½ ounces of distilled water.

For sensitizing, take 7 parts of the Iron Solution (A) and 3 parts of the Silver Solution (B).

Select a good grade of paper, with sufficient sizing to prevent absorption of the fluid.

If unsized paper is used, size with 15 grains of gelatine to the ounce of water, or with a thin starch.

The paper is coated by dipping a wad of cotton in the solution and brushing it evenly over the surface. The cotton should be well charged with the liquid, and after the surface has been well covered, the coating must be blended either by means of a brush, dipped in the fluid and shaken out, or by squeezing out the wet wad of cotton and going lightly over the surface.

Expose as with the genuine platinum paper; that is, until the detail in the high-lights just begins to show, and develop in oxalate of potash of the same strength as that used for the platinum print. Wash in two changes of weak acid water—one dram acetic acid (No. 8) to 30 ounces of water. Fix in hypo, one ounce; water, 16 ounces. Wash well.

*

Novelty of Presentation

The tendency of photographic portraiture is to keep to some line of excellency, and to maintain that position irrespective of the assured conviction that the public is ever attracted by something novel, something strange. The artistic taste is not so acute in the ordinary mortal that he is easily persuaded to estimate the merits of a portrait solely in terms of high art. Candidly speaking, we have to be educated to such a level of appreciation. Not with any intention of depressing artistic inspiration, we must say, however, that the list of men in the profession who have achieved success in portraiture (every year one or more emerge from the dead level of good work), is made up with the names of those who rise from the ordinary to the extraordinary. By way of suggestion, for our space here is limited, go over the magazines and note how someone, previously obscure, has suddenly risen to enviable heights by taking advantage of the public's love of the unusual.

Profitable Side-Lines

In Two Parts—Part II

C. H. CLAUDY

"Is my market confined to magazines?" asks a woman photographer.

By no means. A clever photographer who is willing to use brains as well as camera can utilize the studio to make illustrated advertisements. In all such pictures it is almost essential that a human model be employed and that that model have *some* degree of personal pulchritude. Women and girls are more suitable for an advertisement illustration than men, with a few exceptions which will occur to all.

You should get, *in writing,* the permission of such models to use their pictures for the purposes for which you intend the photographs. To employ a model, make a picture of use to an advertiser of toilet articles, sell the picture to the advertiser and then be held up at the threat of a suit at law by the model for use of her picture in publications without her permission, is embarrassing, to say the least.

You will find no difficulty in getting such permission from your models if you explain in advance what you desire to do and state in the contract which she should sign that the amount you pay her settles not only for her services as model, but for the use of her pictures in any publication to which you desire to sell it.

It will doubtless occur to you that the activities indicated here are more publicational than photographic in character. But, if what magazines and newspapers desire of you is less your photographic skill than your originality, less your artistic ability than your brain, is that any reason for not taking up the work?

Above all other men, you have the ability to make pictures easily, without much thought to the technique of the art that is second nature to you. Are you not then in a better position to supply magazines with what they want than a mere journalist who has nothing but his idea, and no method of carrying it out?

"Will I not lose more than I gain if I depend on chance to sell my pictures?" is another question.

It is by no means necessary to make pictures first and depend upon your ability as a salesman to dispose of them. Not long ago a photograph broker I know had a letter from a photographer in the Middle West, saying that within a few miles of his place there was a freak cow, which had three legs where she ought to have two! In other ways Bess was a perfectly normal animal, giving the usual amount of milk and raising a calf as any other cow might be supposed to do. The photographer asked if the broker could use a picture. The broker wired back, "Three—one front, one side view, one showing mother and child." The photographer received eight dollars for the three pictures, which the broker resold for twenty. There is nothing unusual in this but it serves to illustrate the point that it is not necessary always to make pictures in advance, merely to know what picture *can be made* at a moment's notice.

While there are a number of photograph brokers who buy pictures to sell again at a profit, it seems to me good business for the average photographer to make his offerings direct. He may not sell quite so many pictures but he will have the total profit for himself. The instance quoted above might have been twelve dollars more profitable had the offer been to a farm journal instead of to a broker.

"What kind of pictures would you advise me to make?"

That is a rather hard question! All editors of illustrated magazines want pictures. As they are anxious to get in touch with men who can make the kind of pic-

tures they want, it should not be difficult for any photographer to understand that it is his *special ability* which he should endeavor to market. Who excels as an artistic photographer of scenery should get from the library a file of publications using that character of material. He should study *Country Life, Travel, Country-Side,* some of the motoring publications, several of the general magazines, as *American, Woman's Home Companion, Ladies' Home Journal, Metropolitan, Collier's Weekly,* to see if there are not similar pictures in his neighborhood to be made.

Do not misunderstand this statement. I am not suggesting that if you find published a picture of a beautiful farm-house under a spreading chestnut tree, you immediately proceed to look for *another* beautiful farm-house under *another* chestnut tree to offer for sale to that *particular* magazine! If, however, you find any magazine making a specialty of farm pictures, of country-house pictures, of water scenes, of children scenes, of animal scenes, it is at least an indication that pictures of the same character but entirely different in subject and make-up will find a ready welcome

"What are such pictures worth?"

Prices for such work depend entirely upon the character of the material. Few publications pay less than three dollars for good 8 x 10 photographs. It is perfectly possible to get as high as fifty or sixty dollars a set of ten pictures if only the pictures are in any way different or unusual.

Pictures submitted to newspapers and magazines should invariably be upon glossy paper, unmounted and should have upon the back, *lightly* written in pencil, a full and complete description in as few words as possible.

In submitting pictures write a short letter stating either that they are offered at "regular rates," or for so much per picture. Always enclose postage for their return if unavailable.

Any publication should report within two weeks time. If not, write and request the return of your pictures, stating that you desire to offer them elsewhere.

I cannot pretend that there is any fortune in this side-line. It is, however, an opportunity for any photographer not too busy in the studio, to make enough extra money in a year to pay well for the effort. Succeed in making one set of pictures a week, which sells for $10, and you add $500 yearly gross to your income. Who cannot find in his own locality subjects for one set of pictures a week is either living in the most barren section of the country or is totally devoid of that imaginative quality of mind, which is an absolute essential for making this work successful.

Let me emphasize again—what magazines and newspapers desire is not *photographic skill,* so much as ability to turn that skill upon something *new,* something with *human* interest, something *unique,* something *odd,* something *beautiful,* something *different* from what has already been made and published. Regard your camera only as a means to an end and the pictures you make for sale, not for their purely artistic and photographic beauty, but their *interest* to the world at large. With this in mind, any photographer with the time and will, who will take a chance and use his brain in making photographs for publication, can add to his income. Failure to remember it spells failure in the game, as photographs alone—fine and beautiful as photographs but utterly lacking in interest—are to be had everywhere.

As one editor put it to me, "You can use any paper you want, but mix brains in the developer!"

*

At the Academy of Design

Under a "sketchy little thing," exhibited by Jones, there hangs a printed card, which bears the words:

"Do not touch with canes or umbrellas."

An appreciative small boy added the following postscript:

"Take A Axe."—*Life.*

Report of the Board Meeting of the Photographers' Association of America

Report of the meeting of the Executive Committee of the Photographers' Association of America, held at Hotel Wisconsin, Milwaukee, Wisconsin, January 22, 23, 24 and 25, 1917.

All members of the Board being present plans were discussed not only for the convention itself, but for the association work during the entire year.

September 3d to 8th were selected as the dates for the coming convention. The auditorium, which is one of the finest convention halls in America, was selected for the meetings and exhibits. A large arena with over 22,000 square feet of space will be used for the exhibits of the manufacturers and dealers. Several meeting rooms with capacity of 500 to 1,200 people will be used for demonstrations, meetings and the picture exhibit. All space necessary for the requirements of the convention will be found on one floor of this great auditorium.

The Hotel Wisconsin, a new fire-proof and modern hotel, was named as the headquarters. It is located within five blocks of the auditorium. It has 500 rooms and is so situated that those who will not be able to secure accommodations at the headquarters will find several good hotels within easy reach.

A program is prepared with the idea of covering every phase of the photographer's work. No one department will be featured at the expense of other departments. There will be practical demonstrations in negative making by several of the leading pictorialists of America, as well as by those who are making a success of the photographic business through photographs that appeal to the average public.

Complete and continuous demonstrations will be given in the use of the air-brush, working in backgrounds on negatives and prints. At the same time demonstrations of etching and retouching will be given.

Lectures on the business side of the studio will be given; also on advertising, salesmanship, service and reaching the rural trade. In addition, the active members of the association will be given an opportunity at one of the meetings of the convention to express their views in regard to the extension of the service of the association for the elevation of photography and for the enlarging of the membership.

The program will also include lectures on art, color photography and framing.

Our business meeting of the convention will be devoted exclusively to the discussion of the proposition as to whether the Congress shall longer be the legislative body of the association and whether the present plan of holding the convention alternately east and west of a certain line, shall be continued. The Board invites free expression of opinion on both propositions.

Demonstrations will be given in commercial photography and a special exhibit of commercial photographs will be shown and judged by competent commercial men.

The same plan regarding the picture exhibit will prevail as those which have maintained during the past two years, namely: Any picture selected for salon honors will become the property of the association, and all pictures entered in the portrait class will be considered for salon honors, except in cases where the exhibitor specifically stipulates that the picture shall not be so entered.

A number of pictures, not to exceed twenty, will be selected for the salon and certificates of award will be granted those whose pictures are selected.

The judges' rating slips, which will be sent to each exhibitor, will give an accurate discussion of the good and bad features of each picture with suggestions as to how the bad features may be improved.

Provisions will be made for a special exhibit of pictorial and illustrative photographs.

The entertainment features of the pro-

gram are well taken care of. The entire afternoon of the second day of the convention will be given over to a "get-together" meeting, where all formality will be broken down and each one will be given the opportunity of getting thoroughly acquainted with every other member attending the convention. It is also planned to have a banquet near the close of the convention.

The Women's Federation will be given a special number on the program, and the officers of the Federation have promised to make every visiting lady feel at home and to assist in other ways to make the convention a success.

A committee was formed to investigate the existing conditions at the photographic schools and colleges with a view to greater efficiency.

The following committees were appointed:

Advisory—Simon L. Stein, Ben Larrimer, Will H. Towles.

Auditing—Simon L. Stein, C. L. Lewis, Howard D. Beach.

Legislative—George W. Harris, Ben Larrimer, Alva Townsend.

Membership and Credentials—Will H. Towles, Waller Holliday, Clarence Stearns.

Ways and Means—Geo. Holloway, Cicero Reeves, A. H. Diehl.

Copyright—John I. Hoffman, Geo. W. Harris, William H. Rau.

Publicity—Simon L. Stein, J. B. Banks, L. Austin.

Entertainment—J. C. Abel, Frank S. Noble, Geo. W. Topliff, Richard Salzberger, Ernest F. Cramer, E. T. Long, Jos. A. Dawes, John A. Bangs, L. Austin, James T. Fenner, J. A. Cameron.

The summary of the Treasurer's account from October 1, 1915, to December 31, 1916, is as follows:

Cash on hand October 1, 1915	$3,003.43
Received from Secretary	14,933.93
Received by Treasurer direct	1,833.73
	$19,771.09
Paid out by Vouchers 1675 to 1948, inclusive	$17,139.16
Balance on hand December 31, 1916	2,631.93
	$19,771.09
Petty cash with Secretary	$100.00
Total cash on hand December 31, 1916	2,731.93

Itemized Account of Receipts.

Membership and Convention Privileges	$7,197.93
Subscription to *News*	361.85
Advertising in *News*	2,394.86
Advertising Material	708.92
Balance on Daily	22.95
Exhibit Space	5,924.70
Bronze Stickers	144.45
Refunds	12.00
	$16,767.66

Itemized Account of Expenditures.

Officers' Expenses	$888.77
Program	738.74
Picture Exhibit	353.96
Incidents of Convention	2,687.96
Secretary's Salary and Commissions	3,124.92
Secretary's Office Expenses	3,529.63
Association News	3,551.72
Incidents not of the Convention	976.88
Advertising Material	706.78
Bronze Stickers	74.42
Board Meeting	284.84
Prizes in Membership Campaign	220.54
	$17,139.16

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"Theatrical Portrait."

William Rundel
Denver, Colo.



Theatrical Portrait

SADAKICHI HARTMANN

To take a full-grown young lady dressed in baby fashion, with abbreviated skirt and short stockings, is rather a silly proposition, still it permits of a certain lassitude of composition, and some pretty effect should easily suggest itself. The trouble in most cases is that the sitter comes with a preconceived notion of what is wanted; this, however, is offset again as actors and actresses know how to pose, and in that way help the composition. Pictures of this kind should be made on strictly theatrical lines, *i.e.*, they should strive for a popular effect, displaying the particular costume and gesture of the chosen incident to the best advantage.

Well, the young lady in our print impersonated a youngster playing with a doll, so she sat upon the floor cross-legged, discreetly showing a part of her lower anatomy, and then, while fondling the doll in her lap, looked up with a broad smile upon her features. The operator added the mirror without any special purpose, just to fill the space, I suppose. This constituted the raw material, and little could be done to make it more pleasing. To lower the camera and to provide a strong source of light was about all that was left to do; this apparently was accomplished, as the delineation is clear, only slightly neglecting the outstretched foot, and the print is an ordinarily good example of photographic workmanship.

But regarded seriously as a composition I am at a loss what to say. As there was no special incident to be depicted, showing any seriousness of purpose, it is difficult to discuss it; it is just the whim of a sitter and must be passed as such. There could be no distinct idea of composition, and yet the picture is not without merit. The shapes that were produced by the figure and mirror on the dark background are confusing but not unpleasant to the eye,

and the lines balance each other despite the various directions in which they run. There is no attempt at any special effort in hand posing—it is haphazard like most parts of the picture. The facial expression, no doubt, pleased the sitter, but the reflected image in the mirror is rather poor and of no particular significance, as the mirror does not help the arrangement in any way. Cover up the mirror and you have just as good—no, a better composition; the figure is sufficient to fill the space.

The lower part of the picture, the empty floor, seems to be unnecessary, and it could be trimmed away without hurting the figure, and yet a light floor, showing perspective in lines or a diminishing pattern that is lost imperceptibly in a dark background, is a good suggestor of space. Without the mirror the figure would be actually sitting in space, an effect, however, which would be of value only in a real pictorial composition. The tapestry background, of which photographers never seem to tire and which is used pell-mell for all purposes, would interfere somewhat, and yet some lighter spot in the upper right corner is indispensable. With the mirror omitted, the figure, just as it is, would commend a more serious consideration than in its present state. I fear it was the operator and not the sitter which spoilt the picture, pictorially speaking.

*

Easy Method for Toning Cyko

Mr. P. B. Keller, in a communication to "Portrait," published by the Ansco Company, referring to Sepia Tones on Cyko Paper, recommends the following plan, which gives beautiful sepia tones so quickly that it may be used by simply heating the solution to the desired temperature.

The method is not only admirable, but the present high price of potassium bromide and ferricyanide ought to recommend it. It is possible to use it for large prints, too large to be put in the usual hypo alum bath.

Formula:

Water	130 oz.
Liver of sulphur	60 gr.
Ammonia (28 per cent)	3 dr.

At from 90 degrees to 100 degrees F. this bath will tone a print of ordinary density in from three to five minutes, and gives a tone superior to that had by redevelopment.

Individuality Indicated

"Don't try to change people. Take them as they are. Give them a long rope, and, whether they save or hang themselves with it, they will express themselves for you and you will understand them."

So says Mrs. Gertrude Kasebier, whose portrait photography is a notable artistic achievement of the day.

M. E. Scott writes in the *New York Mail* that Mrs. Kasebier is one of those rare people who can see others as they are without letting her own wishes and point of view concerning them bias her.

Therefore she is able to photograph them as a great painter paints his people—with the spirit and personality standing out clearer than the flesh and revealed as laymen could rarely see it revealed even after long intimacy with the original.

Unconsciously we all express ourselves in every move we make—if we are unconscious. The pose of your head, the tone of your voice is conditioned by your whole nature. But as soon as you become self-conscious you lose your individuality.

That is the case against most photography. Camera-consciousness eradicates all those little tricks of expression and pose that reveal our true selves.

Here is where Mrs. Kasebier's art comes in. She makes her subjects forget themselves. How she does it? There is no formula. She talks to some—more often she gets them to talk to her—her efforts are now subtle, now broad, as the case requires.

With a very ascetic and dignified gentleman recently who would not come out of his shell she employed a particularly noisy rattle with conspicuous success. It is not until she catches the sitter in a pose not only natural but truly expressing what she sees to be his inner self, that she is satisfied.

Sometimes they do not agree with her about their own inwardnesses. There is a moral tale in connection with that.

A business man whom she photographed was dissatisfied with his picture. He said

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the edition *de luxe* in photography. Artatone is a gaslight paper coated on Japan tissue—and the prints, whether made by contact or the larger picture way—give results equal to the finest platinum print you ever saw. We want to tell you about Artatone, how it won the gold medal at the San Francisco Exposition, and will be glad to send a copy of Artatone booklet. If you send ten cents in stamps we'll include a dainty sample print.

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at first, "That's not the kind of man I am. I am not a man who cares for nothing but money." But afterward he said to some of his friends:

"I began life with ambitions, with ideals. And I still thought that I had them. I had no idea of letting money-getting engross me entirely. For years my wife has been begging me to stay home more and to develop some other interests—not to stay at the office all my evenings and even Sundays.

"But nothing has brought it home to me—nothing has made the sharp contrast between my dreams for myself and what I have made of myself—until I saw the pictures Mrs. Kasebier made of me. I have changed my whole manner of life since I saw myself revealed in that photograph."

Mrs. Kasebier prefers doing men to women. They are simpler, do not want their pictures retouched, and she thinks have more mentality. According to her, "women are all clothes."

Mrs. Kasebier was a pioneer in artistic photography. Twenty years ago she, a married woman with little children, bravely entered this field. She had studied art at the Pratt Institute for ten years, and it was on a trip abroad with an art class that she stumbled upon the possibilities of portrait photography.

A picture of one of her own children first gave her the idea.

A few years ago a Buffalo Bill parade was passing her house and Mrs. Kasebier, who was brought up in Colorado, where she was the only white child within miles, expressed a desire just to "touch an Indian."

A friend wrote to Mr. Cody for her, suggesting that two or three Indians might be spared to come and see Mrs. Kasebier. The next morning at 8 o'clock Mrs. Kasebier was electrified to find her wishes gratified to the extent of no less than thirty Indians in her living room, all clamoring to have their pictures taken. She took them all.

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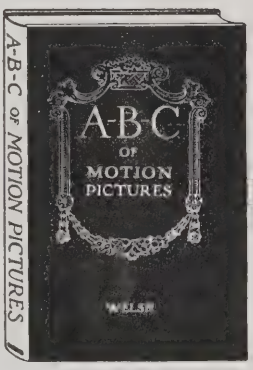
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BULLETIN OF PHOTOGRAPHY
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Aptitude of Bodies for Phosphorescence

Bodies which are never phosphorescent when in a state of purity acquire this property when a few hundred-thousandth parts of their weight in some foreign body are added.

The sulphides of the alkaline earths, for instance, are not phosphorescent when in a state of purity. It is the special combinations, due to the presence of these foreign bodies, which give to certain chemical compounds the aptitude for phosphorescence. Once formed, these combinations present some curious characteristics, but the strange part of it is the foreign bodies must always be present in infinitesimal proportions. Different substances may be substituted for one another to produce effects, if not identical, at all events, analogous. It has been shown that to give sulphide of strontium the property of becoming phosphorescent, it has only to be calcined with a ten-thousandth part of a salt of manganese or bismuth. Similar observations have been made with regard to other sulphides.

Marble, chalk, Iceland Spar, bodies chemically identical (carbonate of lime) when dissolved in nitric acid and precipitated by ammonium carbonate give carbonates of lime, which we might suppose to be identical—but they are not so, however, since by calcining with sulphur the carbonates of lime from various sources we obtain sulphides of calcium, of which the phosphorescence may be yellow, green or violet.

The carbonates of lime thus employed have retained infinitesimal traces of foreign bodies varying in origin.

Certain radiations produce phosphorescence in zinc sulphide in one-tenth of a second and others destroy it in the same space of time. Different insects, like the glow worm, possess this property of intermittent light.

We are hardly beginning to suspect the cause of phosphorescence, but that of which we catch a glimpse enables us to feel by anticipation that it will constitute one of the most important chapters of chemistry, and will be surely linked with the history of the disassociation of matter.

*

A Sad Catastrophe

A disastrous fire caused the death of six people and totally destroyed the building occupied by Max Pomerantz as his photographic studio and residence at S. E. corner of Fifth and Green Streets, Philadelphia, on February 5th.

Mr. and Mrs. Pomerantz, three sons and a daughter were evidently overcome by smoke and when the bodies were recovered they were burned almost to a crisp. The eldest son, Jacob, who is a musician, was not at home at the time of the fire and returned just as the firemen were removing the bodies of his parents.



Give Us Liberty

in regard to spacing and improvements in composition when you order **Luminous, Sketches** or **Porcelain Miniatures.** We wish to give you such work from your negatives as modern photography calls for. Our booklet No. 4 is worth reading.

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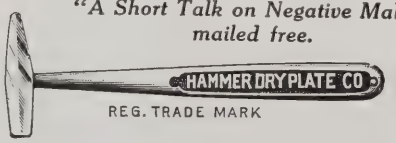
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Missouri Valley Association

This year's annual convention of the Missouri Valley Photographers' Association in Kansas City gives promise of being one of the largest gatherings ever held in the middle west, according to L. S. Kucker, President of the association. Mr. Kucker has returned from Kansas City, where he attended a four days' meeting of the executive board.

The meeting was held, among other purposes, to select the dates for the annual convention. The gathering will be during either the last week in July or the last week in August, in Convention Hall.

Plans for instituting a membership campaign were discussed. The present membership is about 300. It is expected that this number will be doubled before the coming convention. Heretofore, it has been the custom to increase the membership by soliciting photographers not members who attend the association meetings. The new plan is to enlist the co-operation of dealers in photographers' supplies and representatives of wholesale houses to solicit new members when coming in contact with the trade.

*

Singular Solar Phenomenon

The green ray is a flash of emerald colored light, said to be observed sometimes for a second or half a second at the moment the sun's disc disappears below the horizon, and just when one sees only a very small segment of its surface. Tourists in Egypt and the Red Sea testify to the phenomenon. Some consider it objective, and others believe it to be subjective. According to a letter of M. De Maubeuge to M. Mascart, the well-known French physicist, the phenomenon has been several times observed in the Red Sea at the rising of the sun. M. De Maubeuge particularly noticed it, he states, in October, and the first impression of his eye and that of his assistant, was a beautiful emerald green. He has also seen it at sunrise behind mountains elevated from one degree to two degrees above the horizon. These observations tend to prove that it is an objective phenomenon. He has also observed it at the setting of the sun. There was not the least cloud between the orb and spectator, and the air was pure, but humid. The same phenomenon has not been observed by him from the moon, Venus, or any star, although he has often looked for it in the tropics.

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MISCELLANEOUS

FOR SALE—Goerz Celor lens, 5 x 7 at full aperture, 7-inch focus, Iris diaphragm, like new; listed at $54.50, sell for $30. Will send on approval. Emil Sprauer, Hamilton, Ohio.

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What's Doing in Photography

William Rickert has purchased the Markle Studio in Bluffton, Ind.

Bollier's Studio, Cardington, Ohio, was destroyed by fire on January 19th.

W. J. Blackman, of Columbus, Ohio, has opened a studio in Westerville, Ohio.

The studio of A. Holmes, Brownsville, Tex., was destroyed by fire on January 15th.

The Kubista Studio at Wagner, S. D., has been sold to E. J. Bluchnik. Mr. Kubista is now at the Southern School of Photography.

P. D. Gordon, of Griswold, Iowa, has recently purchased a chain of studios. The four points that he has secured are at Greenfield (which he will make headquarters), Fontanelle, Massena and Cumberland.

:: :: DEATHS :: ::

Gustav C. Preitauer, who has for a number of years conducted a studio in Dubuque, Iowa, died on January 13th, at the Finley Hospital after an illness of only one week. He was 37 years of age and is survived by his widow.

Relatives of A. C. Jewell, a photographer and background artist, formerly of Rhinelander, Wis., are herewith notified of his death in Philadelphia. The remains have been placed in a receiving vault by the Stoneman Fellowship and await action as to further disposal.

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A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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VOL. XX, No. 497 *Wednesday, February 14, 1917* Price 5 Cents $1.50 per Year, Post Free

Pictorial Concentration

The photographic artist, unlike the "pictic" artist, cannot go at his picture tentatively; that is, piecemeal-like. He must tackle it as an entirety; it must come out of his head like Athena came out of the head of Zeus, in full-armed panoply. There is little chance for betterment by subsequent modification; all the parts must at once be in relation. If parts displease, his only recourse is to do it over. He must pay simultaneous attention to every particular, or something will play false in the sequence.

He must see to the linear composition, to the aerial composition, the composition of light and shade. He must look, at the same time, to the pose as he looks at the expression of the face. All this he must cognize, with bulb in hand, waiting for the psychologic moment of exposure. But the photographer succeeds despite the impedimenta. On the whole he has a pretty good conception of the value and significance of line in the picture, although he may at times get a little formal in a too strenuous compliance with set rules of artistic composition. In his building up with the linears he sometimes gets unpleasantly formal.

But where the crux of the treatment bears most strenuously is in the concentration of focus, if we may so denominate it. Here it is where so many artistic photographers fall from grace.

What is this "artistic focus"? It means the arrangement of the light and shade of the picture in such a way that you constrain the observer to look first at that part which is of most interest in the picture. In portraiture, which we here are specially thinking of, the centre of interest, to be sure, is the face.

How is this concentration to be secured? If you place a white spot upon a large black field, you certainly have concentration *per se*. Attention is centered upon that spot, but it is concentration with a vengeance. That spot is essentially obtrusive, and the spectator cannot miss it. But we do not want obtrusive concentration in our picture. We said "artistic" concentration, and that is synonymous with what the painter calls "breadth," and breadth is had by bringing into the shadow lights of lesser intensity than the principal light. The light is thus distributed throughout the picture, and the detail is kept lower in tone the more this detail recedes from the dominant lights.

This quality which every painter strives for, the all-essential in the picture, the average photographer ignores. Frequently we

notice in a rather good picture some white object, a piece of drapery, contending with, or even outdoing in intensity of light everything else, giving a spotty-like effect to the composition.

When the face is in shadow against a lighted background one may get artistic results, but it demands good management and care to preserve the harmony of the composition. There is danger of parts cutting hard against the background, taking away interest in the head itself.

If the background is gradated, so that while one portion is lighted the other is in shadow, we avoid this unpleasant opposition of light and shadow. We must take care not to have the concentration in the wrong place. We must keep the concentration where it is the most effective, not where it is unpleasantly obtrusive.

Choosing Assistants

C. H. CLAUDY

If memory serves it was Marshall Field who said that one-half of success was picking men and the other half picking women to help conduct his store.

Certainly choosing help is an art—perhaps, even, a science. Almost invariably a signal success in any line is a business where man-choosing—or woman-choosing—is considered a vital factor. From the Steel Corporation—the methods of which in choosing men from the ranks to step into the high places has been so well advertised—down to the little corner cigar store that blossomed into a mighty chain of stores which have spread over the country—from the little railroad, the chief claim to fame of which is that it developed the first $100,000 a year railroad president, to every distinguished photographic business success, the story is the same. No one man can do it all alone. If his business needs two people, its success depends somewhat on the second person—if it needs twenty people, it depends much more largely on the nineteen than on the one.

Photography is a profession which requires much of anyone who tries to know it all. More and more is it getting to be a business of specialties, and more and more, therefore, one in which one specialist picks others to look after its various branches. Who picks and chooses only by chance or appearances, or a written reference, or a sample of work, is taking long chances.

Have you ever stopped to consider the work of any one of your assistants as a separate factor in your business? Of course, you know that if your dark-room man can't develop, you don't get negatives and if your reception-room girl is a stick, you can't book orders. But, admitting a fair average of ability, have you considered the possibilities of any one job in your studio and then not only determined that everything that is in it must come out of it, but that it was *your* business to *see* that the *right* person held down that job to make *sure* that everything in it *did* come out?

One of the most successful photographers in the country—a man who employs some fifty people, occupies an entire building and makes a raft of money by no other methods than straight honest photography and high-class service, said this to me:

"The most important members of my staff are the girls in the reception room. And I never get enough! They get married, or I have to take 'em off their job because a better one is in sight, or they get promoted to head of a department or something. I am *always* on the lookout for new girls.

"Experience? I don't want them with experience! What I want is brains, character, personal charm—*I* can supply them with experience. I pick a reception-room girl carefully. I take a month to do it, usually. I get hold of a girl who looks promising. She goes into the office at ten dollars a week. She isn't worth ten cents

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the first day. But at the end of a week she is worth that ten dollars or I don't want her.

"If my office manager tells me this girl is quick, alert, business-like, has learned the system, takes an interest, then—supposing she has passed muster as to looks and charm—she goes out on the outside desk as an assistant. I speak of looks—I don't mean beauty. I don't want a beautiful girl. But she must be reasonably attractive and she must have charm of manner so that other women like her. I don't care so much about whether men like her or not—if women customers like her, she suits me.

"She gets twelve dollars as assistant on the desk outside. I give her two weeks to be worth it. The receptionist is the judge of course—I can't be everywhere all the time. But I take time to watch her a little and it doesn't take long to find out whether she is naturally adapted to meeting and pleasing people.

"If she is, she gets pulled off the desk and put on the telephone for the final week. The telephone is an important part of my organization, and no girl can sit at the 'phone who can't smile all day long, give a soft answer, use tact and promote a friendly feeling for Jones and Jones. If, at the end of this week, she has made good, she is ready to go permanently into the front office, and to work up to be in charge of it, when the girl already there gets promoted or married!

"One more thing. Before I try any girl I have to know where she lives, with whom she lives, whether she works because she has to or because she wants pocket money, what sort of a girl she is in spare time, whether she wears a diamond ring or not (I expect 'em to get engaged, but I don't hire engaged girls if I know it! No use wasting time on a girl who is ready to leave before she is hired!) whether she can speak and write good English and, if she has held other jobs, why she left them. My girls must be ladies, in the best sense of the word—I have a fine class of custom and the girl who attends to it must be as genuine off duty as on."

Now that is one man's method. Of course, the majority of photographers don't have fifty people, and apparently consider that as the reason they can employ the first reasonably attractive person who applies for a job. But it seems to me that the less people one employs, the more particular one should be that that person is the right person. A photographer with only one assistant must hand over at least a third of his work to that one. If he has fifty people, each one of them has only a fiftieth of the work and the responsibility.

I don't suggest for an instant that the man with one helper immediately fire him or her and get a new one! But we all get new help sometimes. Choosing it intelligently is not the least important part of *your* job!

(To be continued)

How to Make a Flash Lamp

R. L. RINCKWITZ

Cloudy day; time, late in the afternoon. Five babies in the reception room, plus as many mothers, three fathers, and about six aunts, with a sprinkling of uncles, cousins and other relations of the aforesaid squalling babies.

Under the skylight one solitary waiting subject, assisted by immediate, near and distant relatives, the operator, a tin whistle, rubber ball, squeaking doll and a vociferous maiden lady, attempt in vain to drown out the indescribable confusion in the reception room.

Obviously the operator is nervous enough to bite the receptionist in the leg at the slightest provocation, but his outward exterior is calm to the point of despair as he yells and coos "Goo goo, smile, that's a little dear—isn't he, I mean she, advanced for his age!"

Ever figure how much you waste in plates and chemicals at war-time prices, due to moves, even with a $130 lens working at *f*3.5 or *f*4.5? Without counting wear and tear on your nervous system, you lose enough every five years to buy that long-dreamed-of chicken ranch.

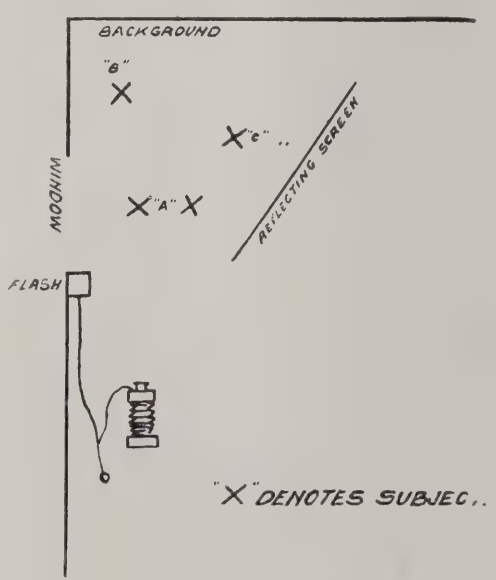
And the answer is—flash lamp. No, not the operating-room dark, subject's pupils expanded like a cat's in the cellar, and no light at all in the shadow recesses—I mean a flash in conjunction with *all* the daylight there is. Result—more speed, less powder, practically no smoke, almost no moves, and the smile registered on the plate 95 times out of every 100; and above all, a small flash set off in broad daylight passes almost unnoticed by the sitter. It obtrudes far less than the lighting of a single match.

Of course all this cannot be done the old way, a method, I regret to state, followed by 75 per cent. of the photographers who attempt flashlight exposures. I refer to the custom of dimming the light in order to make it possible to open the shutter with slide drawn while waiting or working for the smile prior to setting off the flash. It can't be done! The slide must be drawn and the shutter closed, the latter opening just as the flash and smile simultaneously illuminate the scene, then closing automatically before successive images register by the light of day.

I have little use for flashlight in a so-called dark studio—I mean the kind situated in some basement or rear part of a dark store, with no daylight whatever. Luckily there are very few of that nature. But a skylight is not necessary—an ordinary window, in connection with a 4 x 6 white reflector, is practically as good—and the matter of installation, as compared with electric light, is a matter of cents to dollars. And money, these days, is scarce enough.

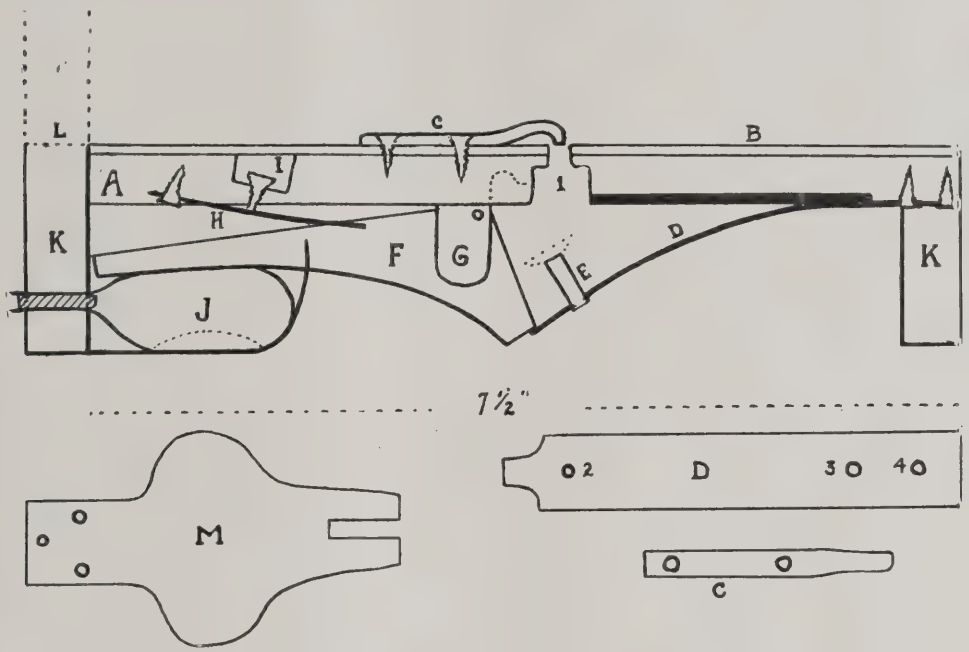
But if you want to do away with that sinking feeling in the pit of your stomach every time a few dollars accompanied by mamma and a shrieking infant promenade up the stairs, get a good flash machine—or make one.

The flash machine described below is very simple, once you make a beginning. It can be made in a few hours at practi-



cally no cost, and, unlike some expensive battery affairs on the market costing as high as $75, there is small chance of it missing fire. If rightly used, the fussy smoke bag will be found superfluous.

When a flash is used in daylight, with lighting from that source almost normal, the flash seems to require no diffusion—the bag would only make more powder necessary, creating smoke and trouble in handling, since with the small quantity of powder used with this machine the smoke is a negligible quantity.



From some accommodating grocer get a box with one end of soft, straight-grained wood that is easily worked without splitting. It should be about ⅝ of an inch thick. From this end cut a piece for the base of the lamp, (A), 5 x 7½ inches. A piece of metal, sheet iron (B), preferably galvanized, should also be cut the same dimensions, as a protection to the base. Now mark off a point 4⅛ inches from the left side (see drawing), and 2½ inches from either side the narrow way, and with a ½-inch bit make a hole on the under side of board at this point, about two-thirds of the way up (1). This is for the plunger which sets off the cap (noiselessly). The balance of the way up should now be drilled with a ⅛-inch bit, making the hole through the metal to correspond.

The "anvil" (C) can be made of any small piece of metal rather thicker than average sheet-iron, or the bent end at least should be thick enough to stand up under the slight taps of the hammer. Two holes must be drilled downward for the screws which hold this in place.

The hammer spring (D) had best be procured surreptitiously from your wife or sister's corset, or else a piece of trouser guard, such as is used when cycling, can be flattened out by judicious bending. Now, having cut a piece to correspond to drawing (D), 4 inches long, drill three holes (2-3-4). The first, (2), should be 7/16 of an inch from the narrowed end, and just large enough to take the end of a large harness rivet, (E). Rivet this in place, then cut off the head later, so that it will engage anvil (C). The other holes should be just large enough for screws ⅛ of an inch thick, approximately ½ inch and 1 inch from right end in drawing.

The trip (F) had best be sheet metal

scrap not thinner than ⅛ inch, and exactly 3½ inches long on upper side. Note that the downward angle at right is not a true right angle—it projects outward to engage hammer spring, with room for clearance of latter when it comes upward. The right side should be 1 and 1/16 inches long. The hole should be as near as possible to the corner, and 1/16 inch in diameter.

(G) consists of two braces, bent at right angles, and projecting downward enough to prevent (F) from wabbling. They should also have holes to correspond to hole in (F), and two holes on either side to fasten in (A) by means of screws.

(H) is a tension spring, also corset material, notched at one end so that it will ride trip (F), a hole for screw in the other end. (I) is the tension screw, flattened at bottom where it presses against (H). The large hole in (A) allows it to be countersunk beneath metal (B), which hides it, since it needs merely to be screwed forward or backward to depress bulb (J), its mission being to cause hammer spring (D) to snap in place automatically when pulled down, as well as to even up flash speed with the opening of shutter in camera.

(K) and (K) are wooden braces which help to enclose working parts. Note that the left one in drawing fastens to side of base, being 2 inches wide. That on the right fastens on from the bottom, and is correspondingly shorter. The piece on the left can be continued upward 7½ inches with advantage if the lamp is practically stationary—if used for home portraiture it might be hinged at (L) so as to fold over top of lamp to facilitate carrying. It should be covered with metal, also preferably galvanized, and a depression made to allow for projecting anvil (C).

(J) is a small bulb, such as is used to release shutters in Kodaks. It will cost 25 cents, but is worth the extravagance, since it utilizes every atom of air pressure, allowing none to waste, so that practically all is thrown to camera shutter, a feature that will appeal to those having cumbersome studio shutters. Formerly I made use of a metal valve and plunger to throw trip, but some air went to waste, most noticeable when a large lens and shutter were made use of; it would also occasionally corrode and stick in damp weather.

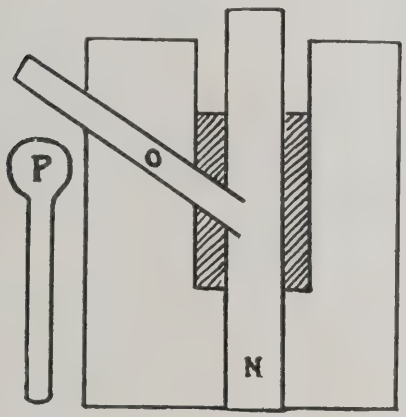
(M), also sheet metal, should be cut so that when turned upward on three sides it will hold bulb rigidly in place. It, too, is slit so that it will ride (F) from the bottom, helping to steady it. It should not bind, however, and it is a good plan to oil it at slit slightly, also (H) at slit, and (G) and (F) where the pivot, consisting of a wire nail lightly riveted or a wire bent downward on both sides, is placed. (M) is screwed or nailed in place, the holes being drilled as in drawing, as it should be absolutely without "give." Before leaving the interior workings of the lamp, I wish to say that a brass "oval" form, some discarded size lying with the usual dust, plate boxes, broken slides, etc., on the top of the dark-room, will be excellent for many purposes, especially the trip (F).

After your machine is assembled, the long sides should also be enclosed, to protect the working parts. If some rubber from an old inner tube is at hand, it may be used to advantage on the bottoms of the four sides, to protect furniture from scratches, to make it "stick" and not slide about on milady's piano, and to kill the slight "click" entirely. The latter is practically the only noise about the affair, since paper caps and powder alike are noiseless when exploded in the open in small quantities. As a further precaution in favor of absolute silence, I would also partition off the center by means of two pieces of wood lined on the side toward the works with felt or thick cloth, since the latter would effectually deaden any "echo." You will have to allow space of one finger width for setting spring; also gouge out an opening for that purpose in (A), at left of central opening in drawing. If this is shaped as dotted lines indicate it will make setting of spring a simple affair. A rubber cushion

might also be placed to advantage in a depression under spring (D), as indicated by heavy line, to deaden click, and the woodwork given a coat or two of mission stain.

You will now require a little brass tubing, which some motorcycle repair shop will donate, as two or three scraps only are required, the diameter depending on the size of rubber tubing your shutter takes. This "Y"-shaped affair I enclosed in a lead cast, since I found soldering too poor a job, as regards looks, at least.

(N) tube is 2¾ inches long, thick enough to tightly engage both ends of your shutter hose after it is cut about three feet from the bulb. (O) may be smaller, so long as it fits whatever hose you use for the flash. The drug stores handle a thin red tubing, strong and cheap, about 3/16 of an inch



thick; this is excellent for the purpose. (O) should be at least 1½ inches long. This length is for the purpose of making a tight joint, and so that the plug (P), used when the flash is not engaged, may fit tight.

For casting the "Y" a block of wood is used, about 2 x 2 x 2½ inches. Drill a hole about two-thirds of the way through this, downward, as in drawing, using a bit about 7/16 of an inch wide, then make the hole the rest of the way the exact size of the tube (N). Now drill a hole at a 45-degree angle for the tube (O), also exact size of the tube, allowing the bit to penetrate one side of tube (N). With both tubes in place, cast a little solder about them, enough to cover joint about ½ inch. If you distrust fit of hole in (N), fill both tubes with dirt prior to casting lead, but have the earth dry, or it may bubble. Tubes may also be filed bright first, to make lead stick better. When lead is cool, split block carefully, and the job is done.

To assemble, cut your bulb tubing where most convenient, if you have not already done so, bring it together again by means of (N), wrapping joints if you think fit can be improved. Connect with flash by means of tube running from (O), using a small brass tube for joint where it joins bulb tube connected with (J), first having made a hole in (K) to permit tube of (J) to come through. If you will turn to drawing at this place, you will note that the hole is apparently filled with a plug—as a matter of fact this plug has a groove on the side to permit the air to get by. With some shutters, light working ones, the opening of the shutter will be simultaneous with the flash; but with a sluggish shutter, or one having a very large aperture, it may be necessary to insert plug in joint nearest to flash. Begin by having a very small groove, in that case; you will quickly determine when the shutter and flash coincide. With bulk of air thrown to shutter, it will stay open until you release bulb pressure, which should be at once, as the flash is quicker than the hand. In course of time the plug will work to place in drawing, where it will be stopped by edges of (K).

A medium which stands the acid test of home portraiture will answer practically every purpose. The proof is not what can be done with an expensive lens working at *f*3.5 or *f*4.5 under a skylight, but what can be done under adverse conditions—trust the professional to add kinks of his own to improve results 75 per cent or more.

*

"Senator, you promised me a job."
"But there are no jobs."
"I need a job, Senator."
"Well, I'll ask for a commission to investigate as to why there are no jobs, and you can get a job on that."—*Louisville Courier-Journal.*

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Two Examples of What Happens when a Contract is Signed Without Reading It

I suppose if I were to devote all these articles to advising business men not to sign a contract or an order until they had carefully read it and were certain they understood it, there still would be some who would read the advice and immediately sit down and do the very thing advised against.

In this article I present two cases which may be useful as horrible examples. I introduce the first through the following letter sent to me from a retailer in Latrobe, Pa.:

> One Paul Kirk, salesman for the "Bureau of National Literature," came into my place and wanted to interest me in the books of the speeches and letters of the Presidents. He represented to me that the Government was publishing and distributing these books. These are some of the expressions he made: "The Government is putting these books out at cost. They do not want to make any profit, they merely want the cost of production; if published by others would cost twice as much." I hesitated, but he persuaded me to purchase. He asked me for a deposit of $19.50. I wrote him a check for the amount. He then asked me to sign a paper without giving me an opportunity to read it, which I was foolish enough to do. He then gave me a receipt for the amount of check and left immediately. I saw by the receipt that the books were published by the Bureau of National Literature. He never mentioned this firm in his conversation. I wrote him the check under the impression I was dealing with the Government. Three days later, when I saw what the contract said, I wrote, stating I wished to cancel the order, but they refused to cancel and shipped the books, which I have refused to accept. I know of others that were under the same impression that the Government was publishing and distributing the books. Can they force me to accept the books and pay for them? If not, can I recover the amount paid the salesman? In a duplicate sent me of the contract I signed is a clause saying the Government had nothing to do with the publishing of the books. Note this is the contract which I was not permitted to read. My ground for refusing to accept the books is misrepresentation.

Here is as good a case in point as could be found. A business man signs a contract, obligating him to pay money, without the least real knowledge of its contents. He reads it *after* he has signed it, and finds that if he had known what was in it he wouldn't have signed it.

He is completely and legally tied up by this contract, first because the law will hold him to what he signed, on the ground that he should have known what was in it, and second because the false representation—even if he would be permitted to prove it—was not vital. The books were the same books no matter who published them, and they wouldn't have been different or better than they were even if the Government had been the publisher.

It is very seldom that one who signs a written contract will be permitted to testify to the verbal negotiations that preceded it.

They are held to have merged in the written instrument.

The other case was recently decided by the Appeal Court of Pennsylvania. A manufacturer signed a contract to subscribe to one share of the stock of the Farmers' Produce Co., a local co-operative concern which was supposed to be floated with local capital. The contract read this way: "I, D. M. Hamsher, do agree to subscribe for one share of stock, at rate of $100 per share."

The company never got anywhere and the above subscriber failed to pay his $100. He was finally sued, and defended on all sorts of grounds:

1—That his subscription was conditional on the company selling 300 shares of stock, which had not been done.

2—That it was also conditional on the company buying certain goods of him at a certain price, which had not been done.

There were also some other defenses, but the two set forth above were the main ones. Both came to the same thing: that the paper which he signed as the subscription contract, was not the whole agreement. Yet he had signed it in the face of that.

The court threw all his defenses out, and said: "Secret agreements, varying the terms of a written subscription, absolute on its face, in the absence of fraud, are void, and the subscription is valid and binding. To make a subscription conditional, the condition must not only be in writing but must be a part of the subscription itself."

Of course, this applies as well to any other contract. Being applied, it means that the above subscriber, when an effort was being made to induce him to buy the stock of this corporation upon certain representations, should have said "put all that in the contract." If he had, he wouldn't have to pay now.

(Copyright, 1917, by Elton J. Buckley.)

*

First Girl—"Mr. Dauber said my face was classic. What is classic?"

Second Girl—"Oh, most anything old."—*Boston Transcript.*

Commercial Photography

TENTH PAPER

A few words more upon the treatment of the negative before proceeding to the main topic.

We referred to the character of the development in eliminating the halation; the necessity of keeping, as it were, the image to the surface to avoid the appearance of the undesired spread of the light from the deeper-lying layer of the film. A good, full, rather over-exposure is recommended so as to bring out the image quickly with detail in the shadows.

Such a procedure of necessity does not always give a negative of sufficient intensity to insure good printing quality, and recourse must sometimes be had to intensification. Personally, we prefer for a developer an agent which makes the control of contrast possible to the desired degree, and for this reason advocate pyro, in preference to softer working reagents more suitable to portrait negative manipulation; pyro and potash, with the necessary amount of sodium sulphite and a cautious use of bromide of potassium, will give better results.

NO. 1, PYRO STOCK SOLUTION

Distilled water	10 oz.
Oxalic acid	1 dr.

Then add 1 ounce of best pyrogallic acid, and water to make up 16 ounces of solution.

NO. 2, STOCK POTASH SOLUTION

Sodium sulphite (gran.)	8 oz.
Potassium carbonate (gran.)	1 oz.
Sodium carbonate (gran.)	½ oz.
Water	10 oz.

Then add water to make measure 16 ounces.

NO. 3, BROMIDE SOLUTION

Potassium bromide	½ oz.
Water	4 oz.

To develop:

Take two parts of No. 2 stock and dilute with seven parts of water for cold weather work, and ten parts if the weather is warm.

To three ounces of this dilute solution add three drams of No. 1 (Pyro). The

more pyro the denser the negative and vice versa. Add about twelve minims of the bromide solution to the above working solution. Continue development until the image begins faintly to exhibit upon the back of the plate. After development has been effected, wash well the negative in several changes of water, and finally place the developed and washed plate in a weak bath of acid (1 dram acetic acid to 16 ounces of water) for a couple of minutes. Then rinse under the tap. If you find the negative shows sufficient density you need not proceed further, but fix in hypo and wash as usual; but if of not sufficient intensity it will require strengthening, which may be effected before fixation or afterward. If intensification is undertaken before fixation you must first clear up the film. To do this make up the following bath:

Perchloride of iron	30 gr.
Citric acid	60 gr.
Water	20 oz.

Place the unfixed negative in this bath for a couple of minutes, rocking the tray constantly. Then remove and wash well under the tap and the plate is ready for the next move, the intensification.

INTENSIFIER

A	Bichloride of mercury	240 gr.
	Ammonium chloride	240 gr.
	Water	20 oz.
B	Common salt	½ oz.
	Sodium sulphite	½ oz.
	Water	20 oz.

Place the negative in "A," which will cause the image to bleach out.

When the image disappears, or almost so, rocking the tray constantly, remove the plate, wash for a few minutes and then place it in "B" for five minutes, then thoroughly wash for twenty minutes or so with running water.

To fix and restore the bleached image place the plate in:

Ammonium chloride	120 gr.
Ammonia (strong)	2 dr.
Hypo	4 oz.
Water	20 oz.

And let it remain until thoroughly clear; half an hour or so is generally sufficient.

The advantage of intensifying before fixation is that there is no danger of stain from association of the mercury with the hypo. If the plate is intensified after fixation it demands a most thorough washing to free it from the hypo, because the contact with mercury and hypo will result in a most serious discoloration, which is next to impossible to get rid of. The advantage, however, of intensification after fixing is the facility it affords in better judging of the density. So if you prefer this latter procedure, you may; *but,* be sure all the hypo is first washed out of the film before submitting it to the mercury bath. Finally, whatever method you employ, give the negative a thorough washing to eliminate all traces of hypo from the film.

Portraits

SADAKICHI HARTMANN

Here we have two female figures standing in clear definition against an artificial background. They give no suggestion of being in a room. The operator was only interested in producing a graceful pose, and, as both ladies are wearing light dresses, also an agreeably outlined shape against the background. He succeeded in one instance: B is a graceful arrangement, while A is a rather meaningless pose. The figure in A looks unusually tall; at the first glance it is difficult to find a satisfactory explanation for it. Very likely the sitter was tall, and the peculiar cut of the gown, with the waist high up and the hem of the bodice reaching down to the knee, did much to make her look out of the ordinary. The photographer should have noticed these facts and subdued them, but instead he made matters worse by placing a low table at her side. Thus we become conscious of actual dimensions, and this consciousness increases our impression of the excessive length of the figure. A table, a trifle higher, would have made her appear to better advantage. She should not have been represented standing; a

seated position would have been the proper way.

Aside from this, the pose has the merit of giving a fairly clear delineation of the dress, but there are too many straight and parallel lines. As you scrutinize the face you will notice that the nostrils are plainly visible. The camera should have been placed higher, which would have reduced the height better than any other device.

The sitter in B also seems to be tall, despite the fact that she is seated, the lower



"A" Eugene Fremont
Ogden, Utah



"B" Eugene Fremont
Ogden, Utah

part of the body foreshortened and the upper part bending forward. This is due to the low position of the camera, but the result is more gratifying. Although we notice a certain parallelism of lines in the arms and in the outlines of the folds of the train and gown in the lower part, the angular shape of the figure gives the desired effect. There are several decided oblique lines which offset the length and parallelism of the others. The pose of the head, slightly tilted to the left, opposing the general flow of lines, also helps considerably. The suggested pose has apparently been



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assumed by a person that knew how to move about gracefully. It is strange how easily one feels whether a pose is taken in a free and natural manner or whether it is forced and doctored by the operator.

The facial expression in B indicates that the pose was easily assumed, while the face in A is set and stereotyped; there is no animation in the eyes. The background is slovenly treated in both pictures. In A it looks all strength, and does not help the silhouette of the figure, which is not bad in parts. In B it has produced a clear outline, but is deficient in interest. One does not even notice on what the lady is seated, or rather leaning against. I presume it is a studio bench, but the impression is one of a light figure leaning against some dark object. The best part in the background in both pictures is the lighted floor and the shadow thrown upon it, but if you indulge in explicit detail in one part it should be also carried out in the remainder to give the picture a finished look.

Photographers in Annual Meeting

At the annual meeting of the members of Section Ten, Professional Photographers of New York State on January 31st, officers for the ensuing year were elected, and two sessions were held at which earnest discussions were had on the matter of the constantly increasing costs of materials used in the making of photographic reproductions. The business sessions were held in the studios of photographer C. H. Howes, Lake Street, Elmira, N. Y., and all of the local photographers enrolled in the association closed their studios during the afternoon because of the convention.

About twenty-three members, including the sixteen photographers enrolled in this city, attended the meetings and two luncheons were served.

The new officers elected are:

President, F. E. Hewitt, of Corning; Secretary and Treasurer, Fred T. Loomis, of this city, and a new director to take the place of George A. Personius, whose term of office had expired. C. H. Howes was selected to take his place.

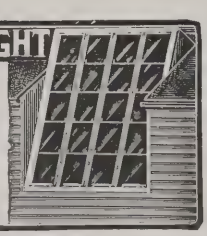
One of the important features of the meeting was the exhibition by all of the delegates of three photographs, each being made from a different brand of paper, in sepia, the object being to see, if by the use of their knowledge and art, the photographers cannot produce the same quality of pictures through the use of a cheaper grade of paper.

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Value of Combination

To increase the worth of any profession, there is demanded in the first place, the question of support by mutual interchange of ideas, and the consequent broadening of the horizon to a view of the progress of the particular art and its cognate associations.

Conventions ought to accomplish more than they do, and the reason why they are not more effective factors lies chiefly in this want of mutuality as far as the technical and scientific phase is involved. No one denies the value of conventions as social factors for good fellowship, but this is not everything. Many a one in the profession (less acquainted with the subject, it may be, than a specialist or leader in the art) may possibly have such a grasp of a problem as to be of great value to the fraternity, and the most intelligent who come to teach are just the very ones who receive such information most gratefully. It is the ignorant who cavil and criticize.

No organization is complete which does not embrace the entire activity of the profession from the dominant leader to the very novice in the art. For the leader himself may tend to a narrowness of view by preoccupation with his special ideas on the subject, and just need a prod from the outside to set him right and broaden his views. How else shall the professor of the art profit by the experience of others, or be able to judge what is best for all, and not go on repeating by auto-suggestion what he sets up as a precedent?

The greater the number of a profession that can be induced to organize for community of interest, the more rapid the advance of that profession. This activity and telling effectiveness is to be had only by steady, unabated mutual support and the forgetting of all petty interests.

The most effective organization aims at the promotion of individual effort, as well as at subordination and co-operation. But all schemes and all policies must be based on past experience, or it is not really experience at all, and must be guided as well by knowledge of the conditions and tendencies of the present and, also, the future trend of our art.

Conditions and tendencies are constantly changing, and we humans are unfortunately inclined to conservatism, fearing at times to venture into paths which the more daring amateur boldly invades and in which he often succeeds, much to our discomfiture.

Notwithstanding the strenuous research of recent years to increase our knowledge of the scientific phase of color, much of practical application remains to be found out. There is much vacillation between old and new theories, and indeed we need something less hypothetical than we have at present to serve as a guide in investigation of this most important problem. Until quite recently the undulatory theory was considered unassailable, and indeed all our ideas of reproduction of color were founded upon it.

But this view has received quite a serious shaking up. Our hypothetical ether is even doubted, and we do not look so disparagingly upon the old Newtonian corpuscular notion of the nature of light and color.

It may be of interest, therefore, to know what Newton really propounded in his theory, which

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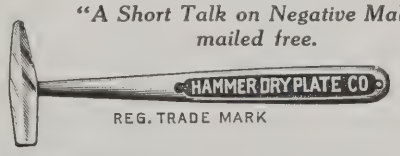
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MISCELLANEOUS

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met with almost instantaneous opposition when he published it. However, we cannot undervalue the stimulus his discoveries gave to investigation. He really laid the foundation for a working system of color, despite the errors he made, and he made possible the valuable knowledge which Thomas Young, a century later, gave to the world. Young upset the theory of the material nature of color, and established the now prevailing theory of the vibratory nature of light which Helmholtz and Clerk-Maxwell extended.

What's Doing in Photography

L. M. Jones, of Charleston, Ill., has opened a studio in Westfield, Ill.

James E. Calaner, Troy, Ohio, filed a petition in bankruptcy on January 27th.

The studio of J. C. Vowinkle, Clarion, Pa., was destroyed by fire on January 27th. Loss $2,000.

Arthur Taylor, of Brownwood, Texas, is in a precarious condition as a result of an automobile accident. Concussion of the brain is feared.

W. D. Munday and C. J. Wallace have gone into partnership, and will open a studio in Merrimac, Mass., in the course of a couple of weeks' time.

On January 29th, E. L. Fowler's studio on the top floor of the Hayburn Building in Evanston, Ill., was destroyed by fire that started in the dark-room. Mr. Fowler's loss is $5,000.

The Professional Photographers' Society of Rochester held a banquet on January 31st, at the studio of L. E. Allen, No. 158 Main Street east, Rochester, N. Y. The guests were E. L. Mix, of New York, President of the New York State Society, and E. B. Core, of Yonkers, State Vice-President. E. A. Smith, of Honeoye Falls; J. E. Mock and William M. Furlong were the speakers.

Fire which broke out shortly before 1 P. M., on January 31st, in the studio of Oscar Grambo, Scranton, Pa., did about $2,500 damage to this place, while smoke and water damaged stores and offices on the two lower floors, bringing the total loss up to about $10,000, mostly covered by insurance.

According to investigations of fire officials, the cause of the fire is given as carelessness with a cigarette. Mr. Grambo declared that some minutes previous to the discovery of the fire several male members of a wedding party he was photographing were smoking cigarettes and it is his belief one of the men allowed a smoking butt to fall in such a manner that some of the chemicals nearby were ignited.

A meeting of the Geneva Section of the New York State Association of Professional Photographers was held on January 30th, in the studio of Miss Mary Stewart, Canandaigua, N. Y., chairman of the association for this section. Members of that district and officers of the State Society were present. Among those present were: State President E. L. Mix and ex-President E. B. Core, both of New York; Vice-President J. E. Hale, of Geneva; H. B. Tuttle and Mr. Gilmore, of Geneva; E. E. Spedding, of Ithaca, and N. W. LeClear, of Waterloo. Dinner was served at the J. E. Murphy restaurant.

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VOL. XX, No. 498 *Wednesday, February 21, 1917* Price 5 Cents $1.50 per Year, Post Free

Development of the Science of Color

C. WELBORNE PIPER

Modern color photography is entirely dependent on the laws of color mixture, derived from close analytical study of the spectrum, combined with a similar study of the mechanism of color vision. The science of color is thus both a physical and a physiological one, and both sides of it have been considered together. A great deal of work has been done in recent years to increase our knowledge of the science of color, but it is by no means complete, and some of the hypotheses upon which it is founded may yet be abandoned for better ones. It is, like the rest of science, only in one of its stages of development, and is liable at any time to progress by a step forward to a new theory or hypothesis, or a step backward to an older one. The predominant modern theory of light is that it is an impulse or vibration propagated through a continuous medium. Aristotle thought much the same in 350 B. C., but between Aristotle and the present time the theory that had the greatest vogue held that light was a stream of material particles. This was the view of Newton, and also that of Empedocles, 100 years before Aristotle. Now, in the twentieth century, the impulse-through-a-continuous-medium theory is being rather severely shaken up. Doubts are being thrown on the existence of the continuous medium (commonly called "ether"), while some people show a tendency to revert to the idea of light consisting of material particles. The absolute facts being unknown, and likely always to remain so, fluctuations in theory are inevitable, and occasional backward steps must be taken. This being so, a backward survey is often useful and nearly always interesting.

There is a popular idea that Newton discovered the spectrum, but what he really did was to make a careful analytical study of the color effects produced by a glass prism, which instrument, for the sake of these same color effects, was a popular toy in the time of Nero. Seneca describes the prism as follows:—"A rod or bar of glass is made with several angles; and if the rays of the sun pass through it, such colors are made as we see in the rainbow." In the light of present knowledge it is very difficult to understand why this effect of the prism did not immediately suggest a connection between light and color, but apparently it did not, for nearly a hundred years later Ptolemy said, "Color makes part of bodies, it is the exterior crust." Possibly

some realized that color was really due to light and not to material, but the opposite view certainly prevailed until Newton, in 1672, finally upset it. Briefly, Newton's discoveries may be summed up as follows: —He concluded that white light was not homogeneous, but compounded of "difform rays, some of which are more refrangible than others; so that of those which are alike incident on the same medium, some shall be more refracted than others, and that not by any virtue of the glass, or other external cause, but from a predisposition, which every particular ray has, to suffer a particular degree of refraction." He found, further, that "to the same degree of refrangibility ever belongs the same color," this color being immutable and not changeable by refraction or reflection or any other cause. Also he showed that while a pure spectral color could not be further dissected, yet it could be imitated by a mixture of certain other colors. Incidentally he pointed out that yellow and blue when mixed produced green, an erroneous conclusion that prevailed for many years, and was even supported by Brewster in the middle of the nineteenth century, though Wünsch in 1792 had demonstrated that blue and yellow made white, and that green was apparently a simple color. Newton also adhered to a conception of light as a material substance, which idea was opposed by Hooke. Newton's work, indeed, aroused such opposition, and even drew such abuse from some quarters, that he delayed the publication of his book on optics for over thirty years from his first announcement of his discoveries. All the same, he laid the foundations for a true knowledge of color, just about one hundred years before the birth of the man who eventually was to put the whole subject into a much more accurate form, and who, as a man of science, was to rival Newton himself in optical work. This was Sir Thomas Young, who, by a strange coincidence, was fated also to have his work eclipsed for a long period of twenty years, owing to the arrogant and ignorant opposition of that eminent human failure, Lord Brougham, who, so long as he was able to pose before the public in the pages of the "Edinburgh Review," lost no opportunity of pouring contempt and ridicule upon Young. Time has put this injustice right, and Young is now looked upon as the real founder of modern color theory. Young's work demolished the material conception of light and put the vibratory or wave theory on a firm basis; but, from our point of view, possibly the most material part of his work was the establishment of a connection between the physics of light and color, and the physiological facts of vision; or the founding of what is now known as the Young-Helmholtz theory of color vision.

There is an interesting point here that often puzzles students of color, but is never fully dealt with in textbooks. Wünsch in 1792 established the fact that spectral red, green and violet were simple colors, and every student knows that these three primaries cannot be reproduced by mixtures of other spectral colors, though the three primaries are sufficient to reproduce all the rest. As to the why of this apparently anomalous state of affairs there is no explanation if we look upon color as a physical optical phenomenon alone, but there is a complete explanation if we accept the Young-Helmholtz theory of vision, or that of Clerk-Maxwell. The final upshot really is that color is not a physical fact at all, only a physiological effect or sensation, so that, apart from vision, color has no existence. In regard to this particular point there is not likely to be any retrograde progress of thought, though in respect to the physical phenomena that arouse color sensation we may expect changes in various directions. But whether an ether exists or not, and whether light is material or an immaterial movement or vibration, matters very little from the color photography point of view, though the physiological effects of light are of the utmost importance.

From this it should be evident that it is a mistake to look upon color as the result

of the dissection of light. A mixed color is not a mixture of two or three different kinds of light of different colors, but a mixture of two or three different sensations which are aroused by differing impulses caused by light. Further, it must be apparent that color being purely a physiological effect, it must be a variable one with different individuals. If we consider that 4 per cent of men (according to Abney) are color-blind to such an extent that their abnormality can be readily detected by the clumsy tests which alone can be supplied, it stands to reason that a very large proportion of the remainder must differ to a very considerable extent. Shades in color are infinite, and while the sensation of, say, blue may be aroused in a hundred persons who are not appreciably defective in color perception, yet the blue may really be of a slightly different hue to each of them. It is impossible to define a correct standard for color perception, or to ignore the fact that there is certainly an infinite number of degrees of color perception between the person who is, as we say, "normal," and a man like John Dalton, who, being a Quaker and forbidden to wear scarlet, was nevertheless humbugged by his friends into wearing a scarlet gown because to him it appeared black; or like Mr. Scott, who records how, on the eve of his daughter's wedding, he tried to turn the bridegroom out of the house because he appeared to be dressed in black, whereas the unfortunate individual really had on "a fine, rich, claret-colored dress." These are only extreme examples of variations that are probably infinite, and that, to my mind, at any rate, render it necessary to look upon color vision not only as a physiological effect, but also as one involving a very variable personal equation.—*The British Journal of Photography.*

Commercial Photography

ELEVENTH PAPER

We were obliged to interject in our discourse on commercial photography some remarks upon the manipulation of the plate. No apology is necessary, inasmuch as we know by observation, as well as by experience, that it is possible to nullify all the skill exploited in the proper exposure of a subject by an improper method of development and finishing. It may break the trend of the narrative, but it is an essential digression.

Here we return once more to the main topic.

The photographing of furniture needs some special advice to get the best results. "Furniture" comprises all sorts of things in which, so to say, wood is the raw material, and it must always be kept in mind that the essential character of the basic material must be indicated. The object must show definitely that it is of wood, not of leather or some other material.

It is much easier work and satisfactory results are better accomplished if the piece of wood-work can be had before the varnish or polish is applied to the surface. Of course, this condition of things is not invariable, and as good work may be done with the finished article, it is bad practice to insist on your demands being complied with. Many manufacturers will maintain that your treatment falsifies, even if it does properly indicate grain and texture of the wood.

If you work upon the unfinished product you may bring out the grain nicely by rubbing over the surface with a mixture of gasoline and coal oil. The wood, of course, is not injured by the treatment. If the manufacturer is opposed to the use of gasoline, etc., on account of its inflammability, use a little cedar oil. Here we beg pardon for interpolating again.

Be careful of the character of the lens you use, so as not to exhibit distortion. Furniture is very prone to present an un-

natural attitude, and really must be properly posed and lighted the same as a portrait study. Most of the work will be probably finished (that is, varnished and polished), and often it is of a very high polish, so study as to light and pose in order to avoid unpleasant reflections. You cannot have recourse to the same methods you use for depressing glare that you employ in taking metal work, but in some cases (indeed in most cases) you can use the plan, before [illegible]red to, of tenting, as it is called; that is, surrounding your subject with white screens at sides, bottom, top and background, because here the object gains by being put in relief. This tenting has the additional advantage of lighting up the shadows. Furniture is generally of the non-actinic colors, the reds and the yellows, so in order to get proper values it is necessary to use orthochromatic or panchromatic plates, and sometimes the color filter or screen. For instance, note the deep coloring of mahogany, walnut, cherry and dark oak. Of course, you must devote some study to the degree of the strength of the ray filter employed. This had better be learned in your studio with kindred subjects, or experimentally at the manufacturer's place.

You will be surprised at the difference in results, when an ordinary plate or a properly screened orthochromatic plate is used. With the ordinary plate the varnished surface will exhibit in the photograph all the minute scratches on the surface not particularly manifest to your eye. These scratches are yellow in color and consequently come out intensely black and very much in evidence. With a panchromatic plate and the "G" filter they have been completely spirited away, and the pattern, the inlay and the natural grain of the wood comes out beautifully, provided you illuminate the subject as above directed.

The orthochromatic filter treatment is especially applicable to furniture where fabrics (leather, velvet, plush and like material) are used in combination with woods of various colors. A sofa, easy chair, divan, with the patterns, designs, etc., require a panchromatic plate and an "A" filter if the colors are difficult ones. But you must study to get what you want.

Once more let us break the thread of our discourse, otherwise we may forget to caution against an agent which may make your best-laid plans go wrong; that is, proper handling of these panchromatic plates.

There is a widespread opinion that the great obstacle to the use of the panchromatic plate is the difficulty of development. It is well that this opinion prevails, though due somewhat to conservatism which always dreads the handling of something new. We are so used to our old-time honored methods of manipulation, which afford success, that we reluctantly assume a new responsibility. But with proper observance and care you will have comparatively plain sailing in handling panchromatic and orthochromatic plates.

See that your dark-room light is a safe one. Fortunately, you can get a safe-light from the manufacturers or a dealer in supplies. In developing have a light which, while it is safe for the plate, is at the same time comfortable to the eye; that is, a light which will let you see best what is taking place upon the exposed plate in the developer, without acting injuriously upon the film. Such a light is the "Green Safe-Light." But do not forget this important consideration. Do not presume too much on the infallibility of your light. No light is safe if the sensitive plate is exposed too much to its influence.

Keep your plate from unnecessary contact with the light from the dark-room screen, and do not examine too frequently the progress of the development. Have everything ready to apply to the plate before you expose it in the tray, and when it is in position with the developer over it, cover the tray and rock the plate gently during development and do not have the tray nearer than three feet from the source of illumination in the dark-room.

Choosing Assistants

C. H. CLAUDY

Not long ago I had an interesting experience. A friend of mine in a manufacturing business—not very large, but growing by leaps and bounds—needed a new shipping clerk, and I watched him do his picking. For various reasons he couldn't promote anyone he had already. So he advertised.

"Wanted, Shipping Clerk. Twenty-five dollars a week to start. State age, experience, if any, qualifications and personal particulars."

He received *over three hundred applications!* The unusual salary to begin, for an advertised position, was the bait, of course.

My friend eliminated rapidly. There were letters from a dozen shipping clerks already employed.

"Don't want 'em. Men who can be hired away by salary only, without knowing the job, are time servers. Can't use them."

There were a hundred letters which, from poor spelling, bad handwriting, poor English or other mistakes, proved ignorance.

"To earn twenty-five a week in my shipping room a man has to have reasonable education. If he hasn't it, he doesn't belong in this organization. I want to forget my shipping room—not worry about it!"

Fifty-odd letters from people with no experience who didn't give any reason why they should be employed, except that they "wanted the job" and were "certain they could make good," went to the waste basket.

"The man who wants this job must either have experience to get it, or tell me *why* he should have it *without* experience."

Finally, fifteen or sixteen letters were selected. The fifteen or sixteen men were asked to call. And I saw the selection made. My own pick was a fresh faced country lad, who had said that while he had no experience in shipping factory products, he had shipped live stock and produce, was willing to learn and able to work long hours.

But my friend picked a man of about thirty-two or three, who had been a bookkeeper.

I asked him why.

"Trained brain!" said my friend. "Eleven years in one job. Gave it up because he needed a job with physical exercise. Wife and two children. Man with a wife and two children doesn't give up one job and go after another if he hasn't courage. Knows he can make good or wouldn't risk it. Has no shipping experience, but has a good head for figures, and brought a bank book with him to show an account of $150 in cash and receipts for seven shares of a good conservative stock, into which he had put his savings. I'll make you a prediction—he'll be a fifty-dollar man before this business of mine doubles! Experience? What *is* experience? Shipping clerk work is common sense. I can teach him my methods in a *week*. I can't teach a man character, courage, brains, balance, education, common sense in *years!*"

How many photographers pick out men by such methods? Too many, as I know from personal experience, hire dark-room men from samples of their negatives, printers from samples of their prints, retouchers on their pencil work. Not but what skill is valuable, but brains are worth twice as much. Any photographer worth his salt can teach a dark-room man proper methods in a short time, if that dark-room man has brains and character. To depend on *someone's else* teaching merely to save a little *time,* to pay only for experience in *another* man's methods and not at all for the personality which will learn and practice *yours,* is a poor method!

If it can be summed up in a paragraph or so, the right way to pick assistants would seem to be something like this:

First, personal character.

This means push, drive, energy, single-mindedness, interest in work, reason for

wanting this job, reputation with other men, education, knowledge (not always the same thing), courage.

Second, record.

This means where employed, by whom, for how long, at what pay, why that employment was given up, personal character away from business, personal habits, amusements, hobbies.

Third,—NOT FIRST—experience.

The best operator in the world, bar none, is not so great an asset to a business if he drinks, or gambles, or leaves because he gets tired, or serves the clock and not you, or is ignorant and careless in his dress, as a boy from high school who wants to learn, who is anxious to make good, who has enthusiasm for his work and forgets there is such a thing as a pay day or a clock until one dawns and the other strikes. The one will get you in trouble or leave you in a hole—the other you can teach and get something worth having.

I do not mean that, other things being equal, experience is not needed, not valuable, not worth money. It is—good money. But to put experience *first*—to let ability to earn twenty a week *now*, come ahead of those characteristics which will earn *forty* a week in a *year,—earn* it, mind, which means make you glad to pay it—is to put the cart before the horse, to make of your studio a place where *other people* make a living, instead of one in which enthusiastic and loyal people make money for *you*.

And there is one more thing you can do—get your employees' loyalty. You can't hire loyalty, because it isn't shown in record or in recommendation. The way to get it is to give it. The man who hires help for so many dollars a week and considers the job finished when the week's work is done and the money paid, will have his employees thinking the same thing of him. The photographer who is loyal to his help, gets loyalty. And I know personally a half a dozen royal fellows who run studios whose help can't be hired away from them, simply because they are not only employers, but loyal friends. If I know half a dozen, there must be hundreds, which speaks as well, perhaps, for the quality of manhood in the profession as anything in the world could do.

But—just think it over the next time you have a vacancy.

*The Cradling of the Kodak

B. C. FORBES

The story of the birth and the cradling of the Kodak has never before been told.

It is a story containing all the elements of poverty and pluck, of plodding and perseverance, of hope and despair. Also these other fitting elements: a widowed mother, broken in health, suddenly plunged into financial misfortunes and a young son determined to overcome the necessity for her keeping a boarding house. The picture gives a glimpse of the youth working all day as a clerk and then working and experimenting in a little improvised workshop all night, snatching an hour's sleep now and again while his chemicals were cooking, for several nights on end his bed knowing him not.

* * * * *

How defeat did not daunt the young man, how his resourcefulness triumphed, crowns the story, the story of George Eastman, the man who made us all photographers, the man whose ingenuity has made America the fountain-head of photographic supplies for every nation on earth.

Now let us tell the story in detail.

Six years after he was born (July 12, 1854, at Waterville, N. Y.), George Eastman's family moved to Rochester, N. Y., where his father died within a year. The father was the originator of the business college idea, and the successful establishment he founded was managed for a time after his death by a brother. But it did not survive its founder many years. George, the only son—there were two sisters—was taken from school when 14 years old, and set to work in an insurance office at $3 a week. The mother was a semi-invalid, yet she was a woman of unusual ability and resource and played well her part in supporting the little family.

"I then conceived a terror of poverty," Mr. Eastman told me reminiscently. "It haunted me by day and by night. I was so careful of my pennies that, although I clothed myself and helped in a small way at home, I managed to save $37.50 the first year and put it in the bank."

Young as he was, he realized that hard work was the only road leading from the slough of poverty to the hilltop of success. He was soon drawing a salary of $600 a year, the maximum the insurance office could pay; but his employer, realizing young Eastman's worth, recommended him for the position of bookkeeper in a savings bank which paid $1,000 a year.

FIRST STEP IN PHOTOGRAPHY

To a Rochester photographer Eastman paid $5 for instruction in photography, then conducted

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by the wet plate process. This impressed him as an unsatisfactory way of doing things. His first achievement in the field of photography was the construction of a handy, portable outfit. Then came news from England of the discovery of the gelatine dry plate process. Eastman immediately became interested, and with information picked up in photographic journals, he resumed his experiments. After repeated failures he began to get results—and he grasped the idea that this could be made a manufacturing business—that dry plates could be produced and sold, whereas under the old wet process only materials to make the plates could be marketed, the buyer having personally to take these raw materials—nitrate of silver, collodion and a piece of glass—himself in a dark tent, smear the glass with the collodion and dip it in a bath of nitrate of silver.

* * * * *

Eastman plates, however, were rapidly becoming famous. There was a demand for more than he and his youthful assistant could make.

"What was the secret of the superiority of your plates?" I asked Mr. Eastman.

"I just happened to hit upon a good formula; it was more or less luck," he replied modestly. "Even today, after 30 years, the making of the proper emulsion is somewhat empirical, and only a few men can do it satisfactorily. The actions and reactions connected with the producing of sensitiveness are still only imperfectly understood by chemists. The securing of great sensitiveness is a matter of experiment, and has been worked out by only about a dozen people in the world today. I chanced to strike a combination that was very good at that time."

A MARKET ESTABLISHED

The local photographer who had taught Eastman how to use wet plates readily bought the greatly improved product of his former pupil. While this photographer was taking pictures at the Thousand Islands, the head of a leading firm of importers and jobbers of photographic supplies noticed him taking pictures without using any dark tent, and asked him what he was doing. Told that gelatine dry plates, made by a young fellow in Rochester, were being used with excellent results, he induced Eastman to bring to New York samples of his product. Convinced they were superior to anything else on the market, the firm arranged to purchase quantities at wholesale prices, Eastman retaining the right to sell to retailers at a higher figure.

Eastman advertised his plates, and from that day on was oversold. At the end of a year he gave up his bank job, as the wholesalers, dissatisfied because the shipments they received would not half fill their orders, made a deal to take all the plates he could make. The attractive feature of the arrangement for Eastman was that they agreed to take a minimum amount each month, including the dull months of winter, and pay promptly.

"Capital was not overabundant with me then," Mr. Eastman recalled. "I regarded the arrangement as a fine one, but subsequently it nearly ruined me."

The Eastman factory branched out. Henry A. Strong, a former boarder with Eastman's mother (and now Vice-President of the Eastman Kodak Company), was taken in as a partner on January 1, 1881. The force, originally consisting of one, had multiplied several times. The output rose to about $4,000 worth of plates a month, all of which were shipped to the wholesalers, who allowed the unsold ones to accumulate during the winter.

When spring came complaints began to pour in about the poor quality of the Eastman plates. Every day brought more kicks. Eastman hurried to New York, and discovered that the plates had lost a great part of their sensitiveness. He noticed the oldest plates gave the poorest results, and realized, what till then was unknown, that age dulled the sensitiveness of the solution.

Eastman took back every unsold plate. The misfortune almost ruined his infant industry, but he was determined that nothing faulty would go out under his name. By increasing their activities, Eastman and his co-workers restocked the market and the sun of prosperity again shone on him.

Then the bottom fell out of everything!

Eastman could not produce a single good plate. Try as he might and as he did, he could not get the right sensitiveness. Day after day and night after night Eastman studied and worked and worried, desperately seeking to fathom the trouble. He had not changed his formula one iota; yet it would no longer work. He tried everything he could think of, but all in vain. He had lost his key to success.

His factory must come to a standstill. There was no use manufacturing plates which would not meet requirements. What could he do? Must he close up and seek another office job? "Compared with what I then went through all the subsequent troubles of my life have been as nothing," Mr. Eastman recounted the other day. But adversity could not master him. It but served to draw out his resourcefulness, his courage, his determination and stick-to-itiveness. He disappeared. One week, two weeks, three weeks, four weeks passed. Not a wheel was turning in the factory.

Then one day Eastman returned. He carried in his head and in his pocket a new formula. He had been to England. He had gone to Mawson & Swann, of New Castle, whose plates were the best made in England. He had bought their formula and had worked for two weeks in their factory to make sure that he understood every phase and kink of the operation.

Without loss of an hour the Eastman plant began to hum, and although the plates were not as good as formerly, they were better than anything else manufactured in America, and as good as the best obtainable abroad. The stoppage of the factory had but served to increase the clamor for Eastman goods and everything was quickly driving along as satisfactorily as before—except that Eastman's hair had turned gray over the inexplicable loss of his art.

DISASTER REMAINS A MYSTERY

The explanation? Eastman, who would not rest satisfied until he unearthed the cause, found that he had been using from the very start one particular batch of gelatine for one delicate process in the making of his emulsion and that it had given out. No other gelatine he could obtain would give the same results—just why or how he could not analyze. Every other consignment of gelatine he tried was of no use; it would not work with his formula.

From the one room of 1879-80, the Eastman factory developed. They had moved into a small

building of their own after the partnership with Strong was formed in 1881 and in 1882 it had to be doubled. The making of dry plates was recognized as a very profitable business, but so many concerns were attracted to the field that prices fell and the market became oversupplied. By 1884 the outlook had become cloudy.

Instead of brooding, Eastman again put on his thinking cap with a view to improving matters. From the start he had had a mania for improving everything handled. This time he set himself the problem of finding a substitute for glass. With characteristic foresight, he realized that the greatest future in the photographic business was to be in the amateur field. If he could only make the taking of photographs simple enough there would be no bounds to the potential demands.

Securing the services of William H. Walker, who had given up the dry plate business because of its apparently poor future, Mr. Eastman began experimenting with film photography. The problem involved not only the creation of a satisfactory film, but a portable contrivance to hold it. Their joint efforts to coat flexible material with sensitive emulsion proved successful as also did their construction of a holder for the roll of film. Innumerable technical and chemical difficulties had to be overcome, but sufficient progress was made to justify the incorporation, in October, 1884, of the Eastman Dry Plate and Film Company, which later bought the European patents from Strong, Eastman and Walker.

It was in April, 1885, that the first roll holders with paper film were put out, and Mr. Walker was despatched to England to open a branch there.

This forward step, however, did not satisfy Eastman. Why not, instead of merely selling the roll holder and film to be inserted in existing cameras, invent a camera that could be sold loaded so that the novice could snap pictures?

This camera was called the Kodak. It was born in June, 1888.

"Why did you choose the name Kodak?" I asked Mr. Eastman. "What does it mean?"

"It does not mean anything," he replied. "We wanted a good strong word, one that could not be misspelt or mispronounced and, most important of all, one that could be registered as a trade mark that would stand all attacks—we had had serious trouble before then through infringements and imitations of our product and the names we used."

The first Kodaks were sold with a roll of 100 sealed exposures and cost $25. When the whole 100 had been used, the camera could be returned to Rochester or taken to a dealer who forwarded it to headquarters. The film had to be taken out in a dark room.

Of course, the Kodak of 1888 was not the Kodak of today. One hundred pictures had to be taken and developed before the results could be seen. The paper films used had to be handled by experts, and in other respects they were not quite satisfactory.

Mr. Eastman spent much brain-sweat in trying to discover a substitute. He described minutely his ideas to a clever young chemist who, after much experimenting, evolved a honeylike substance, a solution of guncotton and wood alcohol. This was not what they were after, but Mr. Eastman at once saw that this substance might be worked into a substitute for paper and into a transparent film, a long cherished object. Experimentation revealed that the best way to make transparent films of uniform thickness was to spread a thick solution evenly along glass tables, and apparatus was at once constructed for making films on tables 100 feet long. The film strips could then be cut to any desired length.

From Edison's laboratories came an inquiry as to whether it was true that the Eastman Company had invented a transparent film; if so Mr. Edison wanted some immediately.

This film made the motion picture possible. Indeed, when Mr. Edison tried to sustain one of his early "movie" machine patents the judge declared that the principal part of the invention lay in the film.

The Eastman Company was immediately swamped with orders. A great many amateurs had dark rooms and could thus do their own developing. How to overcome the necessity of having a dark room to reload the camera and for development purposes was the next hurdle to be tackled. Mr. Eastman got up a special line of cameras, which employed a film having black paper attached to the roll at each end. This permitted of daylight reloading, but another inventor, Samuel N. Turner, devised the now familiar method calling for a window on the back of the camera and black paper running the whole length of the film with a number for each picture. He was paid $40,000 for his little contrivance, a big sum in those days—1894.

The next milestone in the path of progress was the invention of the developing machine, in 1902. This was the work of a young man, Arthur W. McCurdy, then private secretary to Alexander Graham Bell. He submitted his achievement to Eastman, and from that day to this he has not needed to do another stroke of work; he has drawn a handsome royalty ever since.

A non-curling film was perfected in 1904, and this seemed to mark the final development in photographic appliances.

Nothing further of importance was discovered until 1914, when the Autographic Kodak was announced. When its inventor, Henry J. Gaisman, first approached Mr. Eastman his ideas were not feasible, but, on having the defects pointed out, he went at it again, was turned down once more, but returned time after time, always exuberantly enthusiastic, and finally went off with a check for $300,000, refusing to have anything to do with any royalty arrangement.

The growth of the Eastman Kodak business has been one of the commercial wonders of the world. From one assistant, Eastman's force has expanded to 13,000, not including over 10,000 dealers deriving the whole or part of their livelihood from handling Eastman products. Kodak Park Works at Rochester comprise 90 buildings, with 55 acres of floor space, including one building 740 feet long. The other four factories also are located in Rochester, the whole employing 8,500 workers. These workers represent 22 distinct industries and 229 different occupations, as classified by the United States Census!

Before George Eastman began to sleep in his clothes at night in his one-room shop, America imported all its photographic materials. Within the last 40 years, and particularly within the last 20 years, the Eastman Kodak has brought a



GEORGE EASTMAN

stream of gold from every part of the world to this country.

The modesty of Eastman has kept his achievements from being more generally recognized. Lord Kelvin, the greatest scientist of the last generation, regarded Eastman as a chemist and scientific inventor of unique standing, and for years co-operated with him as one of the Eastman Company directors. Eastman's rise over innumerable difficulties, the ever-increasing demands for his products and the world-wide reputation of everything bearing the Eastman stamp have been due to a rare combination of brains, industry and ambition to provide nothing but the best, no matter what the cost. Millions of dollars have been spent not only in continuous experiments to improve quality, but in providing experts to test rigidly every cent's worth of material leaving the plant. "Excelsior" has been the motto throughout.

* * * * *

George Eastman has little love for money except as an instrument for accomplishing worthy aims. He has always lived unostentatiously. Having no children of his own—he is a bachelor—he has become a sort of father of his city. His gifts to Rochester have included large sums to the University of Rochester and to the General Hospital, while other benefactions have been made to the Hahneman Hospital, the Homeopathic Hospital, the Friendly Home, the Children's Hospital, the Y. M. C. A., the Y. W. C. A., and the City Park. He is now providing a dental dispensary for children which will be the finest in the country. He has spent both time and money in securing good civic government, one of his steps toward that end having been the establishment of the Bureau of Municipal Research. He is erecting a building for the Chamber of Commerce. He also took a leading part in the organization of the Rochester Art Commission and has personally striven to adorn the city and its public buildings and parks. His love of art is equalled only by his fondness for good music, in the cultivation of which he has been active, helping in the support of a Rochester orchestra, having been only one of his activities in this direction.

He has also distributed money freely outside of Rochester, but usually anonymously. He was one of the late Booker T. Washington's ardent supporters, and his farm in North Carolina is supplementing the practical training of negroes carried on at Tuskegee.

His own employees have been Mr. Eastman's special care. Kodak Park Works is an example of how attractive a large plant and its environment can be made. Moreover, he has enabled hundreds of the older employees to amass a competency through ownership of Kodak stock, while his annual distributions to all classes of employees have been notable—the latest wage dividend approximated $900,000.—*Leslie's* for February 8, 1917.

Program for the New York Convention

"Practical Demonstrations in Posing and Lighting," by Emme Gerhard, St. Louis; Miss May L. Smith, Binghamton; J. E. Mock, Rochester; Dudley Hoyt, New York City; J. P. Haley, Bridgeport, Conn.

CONVERSATIONAL TALKS

"Business and System," by Pirie MacDonald; "Salesmanship," Mamie Gerhard; "Advertising, System and Efficiency," Frank H. Cole; "Pictorial Photography," Clarence H. White; "Little Things," Edwin Park; "The New Process, 'Dorotypes,' and How They Are Made," I. Buxbaum; "Practical Suggestions," E. B. Core.

Special exhibit of prints by Clarence H. White, William Shewell Ellis, Dudley Hoyt, Pirie MacDonald, Miss May L. Smith, Gerhard Sisters, Clifford Norton, Frank Scott Clark, J. E. Mock, J. P. Haley, I. Buxbaum, W. C. Noetzel, E. G. Dunning, Philip Conklin.

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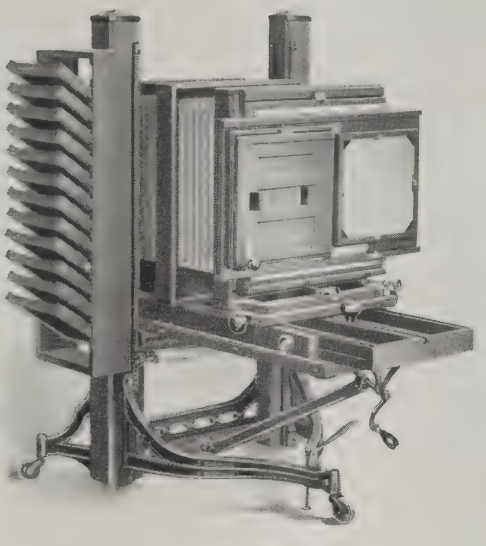
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Letters to the Editor

Dear Sir: Having had inquiries as to the construction of a print flattener, I showed at the N. Y. State Convention at Buffalo three years ago, and on which I received the ten dollars offered as the best idea given to photographers, I am enclosing a photo of same so you may publish it if you care to.

The roller under which the print is run is made out of a common 7/8-in. curtain



PRINT FLATTENER
Made by W. E. Burnell, Penn Yan, N. Y.

pole. The apron or cloth part is made out of some non-stretching material, as canvas or ducking. The cord is common sash cord; on the lower end is a 15-pound weight.

The idea is to place the edge of the print back of the roller and then pull the handle out until the print comes through. I generally put through three at a time. It is the handiest thing around the place. Many times I have a print nicely flattened but it curls one way or the other. Run it through the flattener and it is just as you want it. This one is big enough to run a 16 x 20 print. One can be made for single weight prints by using a small iron rod in place of the wooden roller. Do not know the size rod as I never used one. However, it is successful, as an amateur finisher who saw mine at the time I received the prize at Buffalo told me recently that he had made one and it worked fine. I dry my prints in an Eastman Majestic drying roll and then run them through the flattener. Many times the prints do not dry smooth in the roll, I then dampen the backs and place them between cardboards; even then they will curl so are run through the flattener.

W. E. BURNELL,
Penn Yan, N. Y.

*

Tone Reproduction

How far do our present photographic processes help or hinder us in fulfilling this desire to produce "correctly" graded prints?

To answer this question we must first consider the character of the *positive* process we intend to use, for in the making of a print of any desired depth we have little or no control over the gradations of tone the process will yield from a given negative when once we have selected our printing material.

Now, all photographic printing processes, when employed to copy a long scale of tones, fail to reproduce this scale proportionately throughout; they usually do so over a limited middle range, but on both sides of this region the reproduction is recognizably more shallow. The intervals between the lightest tones are invariably disproportionately shallower than the middle tone intervals, and beyond these, again, the darkest tones merge more or less rapidly into a uniform heavy black.

In printing processes on paper the middle region of true proportional rendering never much exceeds 40 per cent, and is quite commonly only a quarter to a third of the total range of the negative it will just compass. (The proportion of its *own* range as measured between the white, and the maximum depth of tone possible is often somewhat greater, and may attain 60 per cent; hence it usually pays rather better to make a "soft" negative, and use a moderately contrasty paper than *vice versa* if we wish to preserve scientifically accurate tone relationships as far as possible.)—F. F. RENWICK, *Photo Journal.*

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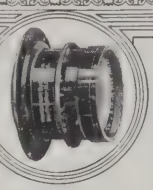
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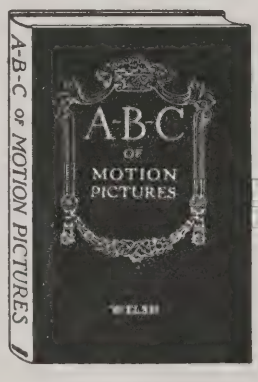
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Three Types of Lenses

The names of lenses are very numerous, but these names by no means represent different types. Broadly speaking, lenses may be divided into three classes—the portrait, rapid rectilinear, anastigmat classes—but, though this classification may seem quite familiar, it is not certain that the essential differences are generally understood. These differences mainly consist in varied degrees of correction, and the points of chief importance to the user are not the particular aberrations that are corrected, but the varying behavior of the three classes at large and small apertures and over large and small fields. It must be recognized that photographic optics has not yet reached such a stage of perfection as to permit the production of a lens that will work equally well at large or small apertures over either large or small areas. In every case there is a certain amount of compromise, and the correction for a large aperture involves the sacrifice of some other quality, as does also the production of good definition over large fields.

Taking the portrait type of lens first, the early specimens were essentially lenses corrected for very large apertures but over very small fields. At full aperture they may produce the most exquisite definition over an area not much bigger than a postage stamp, but give very inferior results over a larger area. Obviously such lenses may be of extreme value for certain work, and astronomers in particular are always glad to come across a fine specimen of the early type of Petzral portrait lens that possesses these qualities, for the central definition excels anything that can be secured with modern photographic lenses. This particular quality is, however, by no means necessary for portraiture; hence in modern types of portrait lenses some of the central definition has been sacrificed for the purpose of getting better definition over a larger area. The alteration is one of degree only, and so the portrait lens is still essentially a lens that will work at a very large aperture, but will cover with good definition only a very small area or angle.

In the next type of lens, more or less accurately designated "rapid rectilinear," the most essential difference is a reduction of aperture and the power of covering a bigger field. While a 6-inch portrait lens will sharply cover only the central part of a quarter-plate, the rapid rectilinear at *f*/8 should cover the whole sharply to the corners. This represents about the most that can be expected from rapid rectilinear lenses, and, while the lenses of the same or similar type have been issued with *f*/6 apertures under various names, they will not cover such large plates. The best of these *f*/6 lenses form types intermediate between the rapid rectilinear and the portrait type, while the worst are simply rapid rectilinear lenses fitted with an aperture that is too large to permit of good definition anywhere.

Next is the anastigmat type. This is essentially a lens that at large aperture will cover a large area, but, to attain this very useful quality, again sacrifices have to be made, the chief of which usually is the perfection of definition at small aperture. At first sight this seems a serious matter, but a little consideration will show that it is one of small moment so long as large



Print obtained from the half of the negative which had been intensified for 1½ minutes in Victor Intensifier.

This side shows **print** obtained from the half of the negative which was not intensified.

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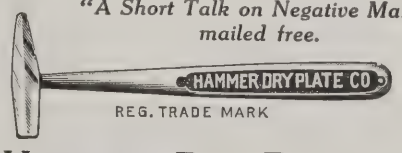
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apertures are in use. The small aperture forms only a small portion of the large one, and the imperfectly corrected area of the lens in use with the small aperture plays a very small part in the formation of the image when the large aperture embracing the more perfectly corrected and much larger areas remote from the centre are used. There is also a certain amount of compromise as regards the definition in the area covered. Perfect definition cannot be secured over the whole area, and, as a rule, the best definition will lie at the centre and in a circular zone somewhere between the centre and the margins of the disk covered. The chief virtue of the anastigmat lens is that it will cover a larger area than either the portrait or rapid rectilinear types at a large aperture. If a large aperture is not wanted, the rapid rectilinear will work almost as well, and, in fact, will fulfil most of the requirements of the average photographer. On the other hand, if a very narrow angle alone is to be covered, a portrait lens will work as well as an anastigmat, and probably at an even larger aperture. The anastigmat is the most universal of the three types, as it will do all that the other two will do, but for a great deal of ordinary work it is by no means essential.—*The British Journal of Photography.*

*

Photographing Machinery

Machinery often has to be photographed where there is a poor light, while the subject itself has some parts shining like mirrors and others painted a deep green, red, grey or black. Much can be done, says *The Professional Photographer,* toward reducing the harshness by a liberal use of a diffusing material, such as butter muslin; but light-softness must be employed in the right way, or it will be worse than useless. Suppose, for instance, that the machine is in a room where there is only one small window. If the muslin is tacked over that window it will do little or nothing toward diffusing the light; it will necessitate a longer exposure, but that is about all. The muslin should be used in the way a head screen is used in the studio: that is to say, it should be hung up between the machine and the window, as near the machine as possible without letting it show in the photograph. This arrangement allows all the light to come into the room, and softens only that which falls directly on the machine.

*

They tell of a Slav who was in hard luck and was given a pair of trousers at the charity headquarters and told to go into a room and put them on. When he came out the superintendent asked:

"How do they fit?"

"Dey fit tighter as my skin."

"Tighter than your skin? That is impossible!"

"I kean seet down in my skin, but not in dese!"

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SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

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MISCELLANEOUS

FOR SALE—Goerz Celor lens, 5 x 7 at full aperture, 7-inch focus, Iris diaphragm, like new; listed at $54.50, sell for $30. Will send on approval. Emil Sprauer, Hamilton, Ohio.

NEW METHODS—New Ideas—Better Photographs—More Money. Daddy Lively's way taught by a rapid method. Complete course for beginners closes June 22d. Post-Graduate work for professional photographers any time during the session. Write for catalogue and information. Southern School of Photography, McMinnville, Tenn.

What's Doing in Photography

F. M. Johnson has opened a new studio in Fergus Falls, Minn.

Lucius W. Baker, Grand Rapids, Mich., filed a voluntary petition in bankruptcy in the U. S. District Court, on February 9th.

An early morning blaze, the origin of which is a mystery, destroyed the Coster Photo Supply House, Macatawa, Mich., on February 5th. Loss between $2,500 and $3,000.

Frank Moore, one of America's leading portrait photographers, opened a studio in Akron, Ohio, on February 1st.

"I feel confident of success in Akron," says Mr. Moore. "The tremendous strides of the city as a residence as well as a business center cannot be denied. 'The City of Opportunity' is a well-chosen slogan."

Jay Hoehlein leaves Dudley Hoyt, New York's Fifth Avenue photographer, to become resident manager of The Frank Moore Akron studio.

*

Solving an Old Winter Problem

Nearly every winter a number of professionals complain of lack of body in their negatives. They blame the plates or the developer—but the whole trouble, in nine cases out of ten, is that they have not got into the regular swing of their winter work.

As the days draw in, there is a general yellowing of the light. If the operator goes on giving summer exposures, after the light has lost so much of its actinic power, his negatives are certain to be under-exposed. The obvious remedy is to give longer exposures.

Even when the exposures are correct, there is too often under-development. If the professional does nothing to raise the temperature of his developing solutions in the winter, what can he expect but under-developed negatives? Every developing solution loses its power rapidly as its temperature falls, and a very cold developer can scarcely be called a developer at all. The temperature should never be below 65°—and the photographer who warms his solution up to this point and *keeps it there* will have no reason to complain of weak negatives.

Good, strong, plucky negatives, with plenty of gradation and body in them, can be secured in winter as well as in summer by increased exposures and by raising the temperature of the developing solution.—*The Professional Photographer.*

*

Forgot to Space

There was anger in the eye of the musical critic as he walked up rapidly to the desk of the managing editor and shouted, "Why don't you fire that bunch of boneheads in the proof-room?"

"What's the trouble?" asked the managing editor.

"Just read this," cried the musical one, pointing to a paragraph in his review. "I said Signor Longhairsky would be at the piano, and it reads 'beat the piano,' and he's one of our most distinguished artists."

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Commercial Photography

TWELFTH PAPER

We shall have to again interpolate our technical remarks. Photography involves so many factors, and the photographer must needs be something of an artist, chemist and technician all in one. To secure the best work he must enlist the best service and work upon established principles.

In treating of the photography of furniture, etc., we incidentally referred to the use of panchromatic and orthochromatic films and ray filters, but in looking over what we have said on the subject we now see that we were not explicit enough, presuming too much on the fore-knowledge of the studio man, who naturally has little encounter with subjects demanding either orthochromatic plates or ray filters. A little further consideration of this important topic to the commercial photographer is incumbent upon us. But we shall not go too much into detail, only sufficient to give a clear idea of the nature and function of the ray filter or screen.

We shall premise by advising the commercial man to purchase the ray filter, and not attempt to make one himself. Those upon the market are scientifically constructed, and the home-made ones have the double disadvantage of causing not only false results, but are contributory also to distortion of image.

The "G" filter is intended for photographing oak furniture, where contrast is essential. The "A" filter is useful for mahogany, with the use of a panchromatic plate. These filters are accompanied with instructions for correct exposure, which is of great assistance to the worker. The commercial man should study filters with as much care as he employs in adapting the proper lens.

The multiplying factor spoken of means that whatever exposure you would consider proper without the use of the filter must be multiplied by the number of times shown under "multiplying factor." To be sure, these figures are not to be taken as the absolute factor, but only as an indication of the increase of exposure under abnormal conditions of light, etc. You will have to use your judgment here, as elsewhere in your practice.

Now we may return to our main topic. The photographing of stoves suggests itself as pertinent. In this kind of work we meet with considerable contrast in the object. The nickel-plate trimmings and fix-

ings of an ornamental character give us some trouble, not only as highly reflecting surfaces in opposition to the dead black of the stove body, but also by reason of the mirroring in the faces of surrounding objects. The black iron must not be too dead looking and must show the detail.

For the reflecting nickel parts we may use some depressing medium advantageously. A mixture of linseed oil and fine Tripoli powder, applied by dabbing over the surface, will suppress the unpleasant glare. The stove maker is apt to shine up the iron to a degree which is not agreeable to the photographer, and so here, too, a depression of surface is often needed. A sort of dull finish, suitable to photography, may be had by use of lamp black and alcohol. A rather thick paste is first made, which may be thinned down by the addition of a little water and then applied with a soft brush.

For ordinary size stoves the tenting method may be resorted to; that is, screens of white muslin placed at the sides and over the top of the stove and turned somewhat in front, but not to the extent of interfering with the action of the camera. A little more exposure is needed under such conditions.

The tenting method, we may remark, is indispensable when the stove body is cylindrical. By its use you avoid the unpleasantly intense vertical streak of high-light down the body of the stove. A stove, like a piece of furniture, must have good perspective. You had better take it with a long focus lens, or if this is not at hand use the back combination.

*

A good story is being told of a reply given by a student to a question set in an examination paper:

"If twenty men reap a field in eight hours," ran the question, "how long will it take fifteen men to reap the same field?"

The student thought long and carefully before setting down the answer, and when he handed in his paper this is what the examiner read:

"The field having already been reaped by the twenty men, could not be reaped by the fifteen." —*Tit-Bits.*

Nature's Scale and Art

The range of scale of light and shade in Nature is enormous, compared with the exceedingly limited scale of art reproduction; hence there cannot be such a thing as correct light and shade either in painting or photography, simply because our artistic means are inadequate to express the scale of Nature.

Our brightest light in the print must be represented by the pure white of the paper and our deepest shadow by the darkest that the chemical deposit affords. But the purest white of paper is really a shadow in Nature's lighting, and so the artist must modify his arrangement of light and shade to get an approximation to Nature's values. Consequently, he is compelled to express a part of the truth only.

When we glance quickly at a natural view, our vision is primarily impressed with the masses of light and shade it presents. The principal objects, of course, are more pronounced than the supplementary ones, and it is claimed by the impressionist that this general impression is art truly writ.

The artist has to consider and allow for the differences in luminosity in the world of color. Pure colors are rarely met with in Nature, and when they are presented they are chiefly in the foreground. The colors are mixed with a large percentage of white light and further complicated with reflected lights and conditions of interposed atmosphere. These color and light complications are the cause of the beauty and subtlety of illumination exhibited by Nature. The artist, as we said, has to adapt his narrowed scale to this illimitable range of Nature's light, and besides, he has to allow for the variations produced by the endless play of colors, which react upon each other and vary with the atmospheric conditions.

What then should be the clue to the artist in photography when making an exposure to get as near truth as possible to Nature? There used to be an old slogan in photography, "Expose for shadows, let

the high-lights take care of themselves." While such a procedure might have been a salutary practice when a good photograph was one showing contrast only, it will not hold with the idea of the pictorial nowadays.

If an axiom is needed, a better one would be, "Expose for the general effect." A conception of the entirety is more essential to pictorial beauty than the emphasis of any special feature. The difference in æsthetic effect is due more to small variations in appearance of the thing before the vision. It is the half-lights and the half-shadows where the characteristics of the picture are shown, and the endeavor should be made to jealously preserve them in the exposure. In the rendition of these semi-tones lies the distinction between good and bad art.

Convention of the Photographers' Association of the Middle Atlantic States, March 27—28—29, 1917

John F. Sherman, President of the Photographers' Association of the Middle Atlantic States, has prepared the following letter for the second convention of this live-wire association, and judging from inside information, he has not told enough of the many good things that he has in store for the fraternity. Last year, at Washington, the initial convention out-classed many of the big ones held in recent years. With the present staff of officers and the efforts they have made, even the National will have to go some to beat it.

One Sherman made a remark that is now famous, but our John Sherman says that photography is the real thing, and he wants you to put

YOUR PRIDE IN YOUR ASSOCIATION

Naturally you are proud of your membership in the Photographers' Association of the Middle Atlantic States, because that is proof of your own good judgment. It is proof to yourself that you are not self-satisfied, that you strive for higher attainments to make better photographs. It is proof that you believe in constructive rather than destructive business methods, and know that the Association aims toward that end. It is positive proof to your customer that you are progressive.

Whether you have ever availed yourself of the privilege of having your work judged or not, you are invited now to do so. Remember the fact that Ryland W. Phillips (President of the National), and E. Meyer Silverberg both served last year as judges, and will do so again this year. This will enable you to get a line on your



SCOTTISH RITE BUILDING
S. W. cor. Broad and Race Streets, Philadelphia

progress. Will H. Towles, the third member on the Board, needs no introduction. It is the opinion of your officers that those three gentlemen are pre-eminent in the work for which they have been selected.

Send three photographs, any size, framed

or unframed, carefully packed, express or postage prepaid, not later than March 23d (no photographs arriving after that date will be judged) addressed to J. W. Scott, vice-president, c/o Scottish Rite Building, Broad and Race Streets, Philadelphia. Have your address plain so there will be no difficulty in your getting them back safely. The ten photographs receiving the highest number of points in the rating will be "Blue Ribboned" and placed in the "National Salon."

Philadelphia—The Convention of 1916 made no mistake when they decided on this great Convention City for the gathering together of the profession in 1917. Washington, as the National Capital, had her splendid attractions. Philadelphia, the birthplace of our Nation, appeals to the heart of every individual and her historic points of interest feature her in the eyes of every American.

Scottish Rite Building—Well, the name is sufficient, but for completeness in service, convenience in location, in fact for all of our requirements, your Board has not seen its equal for convention purposes. The ventilation and surroundings are perfect.

The Talent—Those who are to entertain you have been selected with an idea of diversity—no association of any kind or size can offer a stronger bill. Prof. Francis Harvey Green—a business talk. Prof. Green is addressing sales organizations throughout the country, his topics are timely and have that necessary punch. Clarence H. White, who knows photography—teaches it—and sells the product; and Alice Boughton, a newcomer at conventions, but whose work is really a standard in the field of her endeavor. Pirie MacDonald—absolutely no comment necessary. Mrs. Bradin —*A Reception Room Talk* of the very best class—*real practical stuff*. I. Buxbaum—here is a man who can make sittings, enlargements and novelties, all of a practical nature; he has a brand new stunt he will show you at our convention. E. Meyer Silverberg—in a practical Art Talk. Eduard Blum—how to improve the looks of our prints by the intelligent use of the airbrush, printing, composition, spacing and framing. Henry Strohmeyer—who today is making as fine a line of views as anyone in America; he is giving a talk on the photographer, his customer and the public. Several others, including a high-class commercial man, will tell you how to do things.

PLAIN FACTS

Philadelphia—The city—ideal—full of interest—historical.

The Hall—Scottish Rite Building (Masonic) Broad Street, corner Race Street, centrally located—spacious—elegantly equipped.

The Talent—Equal to any ever placed on a convention program.

The Entertainment—Full of surprises—'nuff said.

The Attendance—That's you—what will it be? Your officers are hopeful—make our optimism real.

The Time—March 27, 28, 29, 1917.

JOHN F. SHERMAN, *President,*
Newark, N. J.
A. H. DIEHL, *Secretary,*
Sewickley, Pa.

*

Sincerity in Art

In our strenuous efforts to be original in art, we are apt to forget that "truth is beauty, beauty truth." Our art is true only when it reproduces nature, but a great many exponents of modern art fail to appreciate that sincerity is a potent factor of expression.

In the endeavor to secure delicacy of effect we do not hesitate to obliterate all semblance to truthful representation. It is not flattery to a rough thing to smooth it out. If our apple is rugged and irregular it is only true art to so delineate it, and injustice is done when it is shown up with the texture of a luscious Delaware peach.

And so with the human countenance. The lighting should be to emphasize character, not to falsify it. It is well to get delicacy, but delicacy does not imply flatness, suppression of detail and poverty of tone. Art demands some emphasis in relief. Not an exaggerated stereoscopic relief, but enough to indicate that your object is situated in space; a corporeal existence, not a disembodied spirit—nor a flattened image in a Byzantine mosaic.

The practice of indiscriminately applying shadow to every face, irrespective of character or individuality, is the bane of modern art.



Gerhard Sisters
St. Louis, Mo.



Carl Schlotzhauer
Lancaster, Pa.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge.* A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Points to Watch when you Hire a Broker to Sell your Business or your Property

CINCINNATI, OHIO.

About three months ago I decided to sell my business, and did a little advertising in the local papers without result. I then placed the matter in the hands of a broker of this city and agreed to pay him 3 per cent commission if he obtained me a purchaser for the business on my terms. It was quite a good-sized deal, as some real estate was included. I fixed a price on it and told him I would not sell for any less.

He had the business for about a month when he brought a buyer to me, who got the details, and said he would think it over and let me know. In a few days he came back and said he wanted to deal direct, as he did not like the broker. As I thought I would not have to pay commission, I agreed to sell to him for about $500 less than the price I had made before, because that price included the broker's commission. The broker now says I owe him commission anyway, and says there is a clause in the agreement as follows:

> In case the said business shall be sold to any person obtained or influenced by the said broker, the said broker shall be entitled to the said commission even though the purchase should be consummated between the said purchasers direct.

My position is that I do not owe this man a dollar, as the buyer refused to deal with him and it was not sold at the first price. Please advise me.

R. O. P.

There isn't the slightest doubt that you are obligated to pay the broker his full commission, and if you do not pay him he can get a verdict against you in any court in the United States. The case in my judgment does not admit of argument.

When a business man employs a broker to sell his business or to sell his house, or to sell anything, it is exceedingly easy to get tied up so that he will be obligated for a commission when he thinks he isn't. Usually a broker will insist on the client signing a contract, which should always be read with exceeding care. One such agreement which was brought to me bound the owner of a business to pay the given broker commission *no matter who bought it,* after it was placed in his hands, whether the buyer was obtained by him or not! Usually, however, brokers' agreements are reasonable, and merely provide for the payment of commission where a deal is made with a buyer which he obtains.

The law of such cases, in substance, is this: A broker employed to sell something on certain terms is entitled to commission where he is the moving factor in the sale, either by obtaining a buyer and carrying the deal through, or by merely obtaining a buyer and letting the parties make their own deal. He must be the responsible reason for the sale. And even if the sale is finally made on terms other than those which the seller first made, the broker is entitled to commission, if sale was made to his buyer on any terms.

For instance, there is a well known and very recent case in which the owner of a valuable piece of real estate employed a broker to sell it. The broker was employed

through the following letter: "The price of the property will be $275,000, out of which we can allow you a 5 per cent commission. The property has been offered to others, hence this price is subject to prior sale." This was a coal property and the broker interested the secretary of another coal enterprise in it and wrote the owners that he was sending an engineer to examine the property. Some time later the owners wrote that the property had been sold and, upon inquiry, it developed that the purchaser was the president of the coal company to whom the broker had introduced the property. The price paid was much lower than the price quoted to the broker. Thereupon the broker brought suit for his commission. He proved that it was through his means that the parties had been brought together, although after that he had had no part in the transaction, and the court said he was entitled to commission. The following is the core of the decision:

> It is insisted by defendant (the seller) that inasmuch as this property was sold for a less sum than the price named to the plaintiff (the broker) the latter is thereby barred from recovering anything for his services. The fact that this property was sold for a less sum than the amount named to the plaintiff cannot affect the plaintiff's right to recover. One who has employed an agent to sell his property at a fixed sum and on account of financial stress or otherwise takes the matter into his own hands and sells the property at a less price cannot thereby avoid the obligation he is under to pay plaintiff a commission. (Claiborne vs. Brophy, 236 Fed. 190. United States Circuit Court of Appeals.)

This is only fair. If the owner of a business or a property can employ a broker to get a buyer for him, and as soon as the buyer is gotten, take the deal in his own hands and refuse to pay the broker *because* it is in his own hands, the broker can always be robbed of the fruits of his labor.

The real point in most of these cases is, did the broker really get the buyer? Hundreds of times brokers have sued for commissions when they did not interest the buyer at all. For instance, in a Pennsylvania case, a man whom I will call A had been negotiating with B to purchase the latter's manufacturing business. The negotiations got nowhere, and six months later B put the business in a broker's hands. B went right to A as the logical man to buy the business, and there was some little negotiation, but not much. Six months more elapsed, and A, whose circumstances had meanwhile changed, got into the matter again on his own responsibility, and this time bought. The broker demanded to be paid, and when refused, brought suit. He lost his case, the court ruling that what he did obviously had nothing to do with the sale. But once it is determined that the broker got the buyer, it makes little or no difference what happens afterward—the broker can still collect his commission.

(Copyright, 1917, by Elton J. Buckley.)

Questions and Answers

Dear Sir: A customer brings in a roll of film to be developed and printed; in some way it is lost; he asks $50 as the value of the film; can he recover that amount? He is about to bring suit. A SUBSCRIBER.

Dear Sir: Answering yours of the 14th inst., if you have lost property belonging to a customer, the latter can recover its fair value from you. What its fair value is, a jury would have to say and of course in a matter of this sort would have to guess, as there is no standard of value. The owner of a film of this sort would not be permitted to put any wildly fictitious value upon it, nor on the other hand would his damages be confined to the original cost of the film. I should think that a jury might consider $50 as not excessive, but it is entirely a guess as to what they would be likely to do.—E. J. B.

Esprit de Corps

C. H. CLAUDY

The shop closes at five-thirty, normally. At five-twenty a wild-eyed man rushed in and laid down a thick pile of manuscript.

"I've simply got to have this brief tomorrow at nine!" he cried. "I want only a hundred copies but—it's forty thousand words."

The manager turned to his house telephone and called his secretary.

"Notify upstairs and the press-room not to leave until I see them," he said. Then, to the excited customer. "Will you stay down here tonight and read proof?"

"I'll stand on my head if it will help," cried the lawyer. "Do you mean you can do it?"

"Of course!" was the slightly surprised answer. "Come with me and I'll show you how!"

The customer went with the manager to the press-room.

"I want you, two pressmen and a feeder for all night," the manager said to the foreman. "Rush job. Make it as easy as you can."

The foreman nodded.

Then they went to the composing room.

"Jim," said the manager. "Here's forty thousand words that have to be delivered tomorrow at eight. Keep a crew, give the linotype men supper money and get busy."

"That's all there is to it," explained the manager. "It's as good as printed."

"But—but—Great Scott! Do your people *always* stay like that, without a word, just because you want 'em to? Don't they have engagements or anything?"

"I have no doubt I broke up a supper party, a card party, a theater party or so," was the smiling answer. "I know I must telephone my wife I can't take her to the theater as I had promised. But this is a service shop, and my men have *esprit de corps* of a high order. They think more of the shop's reputation than their own pleasure."

"Oh. I suppose you fire 'em if they don't?"

"I do not! No man has to work overtime here who doesn't want to. But the fellow who wouldn't want to would lead a miserable life among the rest of the boys. They'd make him want to or get out!"

"How do you manage it?" wondered the lawyer. "If I could get service like that I'd be the biggest lawyer in this town!"

The manager smiled. But he did not tell his secret. And it is because it is so simple and obvious a secret that so many miss it.

Those who know it have the seed of success. *Esprit de corps*—love of the business—willingness to serve for the love of service—feeling for the good of the organization first and personal pleasure afterward—these are the priceless things in employees. The man who can inspire this feeling in his help, whether he employ one or a thousand, whether he be printer or boiler maker or photographer, is the man who succeeds.

There is no royal road to it, but the path is neither difficult nor hard to find.

First comes some ability to judge men and women previous to employing them. The man who will make a systematic study of people will not hire those on whose faces is written selfishness, love of ease, laziness, indolence, indifference. Not from these will any employer get that precious quality of enthusiasm for work which is the highest recommendation an employee can have. Ask any employer of much help whether he would rather have a man careful and indifferent, or careless and enthusiastic, and judge by his answer what is valuable in a worker. For the careless man can be taught care, but the indifferent cannot be taught enthusiasm—enthusiasm being a gift of the gods and not taught of men.

But all the enthusiasm in the world won't make an *esprit de corps* which works nights and Sundays for the good of the job when

needed, which makes for the finest of work because of pride in the work and not in the salary, if it be not encouraged. The employer must stimulate *esprit de corps* by his *own* enthusiasm, and by recognizing the fact that his people are human beings, and not machines. To gain a man's heart interest in his work, you must have his heart interest in you. And there is only one way to get it—be interested in him.

Not long ago I had the handling of a tremendously large job, which involved the spending of many thousands of dollars of another man's money. A large part of it was spent with one firm. I went to the manager—for this was a rush job—and asked the privilege of promising a reward to his people if the job was done on time. He wouldn't let me. Then I wanted to supply cigars in quantity. He wouldn't let me.

"What I am going to do is this," he told me. "The boys are planning a two-day trip over the holiday. I'm going to give 'em their boat fare if the job is done on time. You can pay it to me if you wish."

I did wish. It cost thirty-five dollars. The "boys" were enthusiastic—not over me, mind you, because they knew nothing about it—but over the manager who knew about their trip, who was interested in their trip, who was going to make their trip more joyous by paying their expenses—if the job was done right, and on time.

"But," you say, "that's just promising an extra reward or extra wages. There's nothing in that!"

You are wrong—and right. There is nothing in that, but that isn't the idea! The manager could have promised them each three dollars and a half—the boat fare—and gotten no results. It was his *interest* in their plans and his thoughtfulness for their comfort, that they cared about, not the money.

(To be continued)

The Influence of Photography in the War

(Abstract of an Address before the Royal Photographic Society of Great Britain, by President JOHN H. GEAR, F.R.P.S., November 14, 1916.)

Mr. Gear, after a succinct and clear survey of the stages which led to the great war, before entering upon his main topic, touched upon the valuable aid contributed by X-ray photography in alleviating the sufferings of the wounded, in saving life and in contributing to the more rapid recovery of the injured.

His résumé of the progress of X-ray work, though but incidentally touched upon, is a most valuable piece of information. Unfortunately, space will not permit publication of the entire paper, but the account of the application of photography to war purposes is too valuable and interesting not to be considered.

Today we conclude the 118th week of this terrible cataclysm, and it is not in the power of man to say whether or not we shall be still engaged in this struggle for life or death on the occasion of the next address from this chair. Whilst we, in a measure, realize the misery and horrors wrought, we are unable yet to realize fully the vital meaning and triumphs of this scientific and engineering genius which has been revealed by the light of this war; this extraordinary war is more full of wonders than tongue or pen can ever relate. Details are as numberless as the sands, yet so unlike atom to atom—since the sands in this case are all made up of human personalities: to know the war, one has to know all the details, which is impossible. Many local aspects are separately overwhelming, and yet beyond sight a vast series of processes, each as overwhelming, make up the inconceivable whole. I think the words of Rudyard Kipling give a fitting description when he described this great conflict as an iceberg. We, the public, only see an eighth of it above the water. The rest is out of sight, and as with the berg, one guesses its extent by great blocks that break off and shoot up to the surface from some outlying, outrunning spur a quarter of a mile away, so with this war, sudden tales come to light which reveal unsuspected activities in unexpected quarters. One takes it for granted such things are always going on somewhere, but the actual emergence of the record is always astonishing.

John Ruskin, lecturing to a military audience in 1865, said "there is no form of science which a soldier may not, at some time or other, find bearing on the business of life and death." Surely no human prophecy has been truer predicted, but probably photography is a science which was never considered as possessing a very important "bearing on the business," and whilst its application has advanced by amazing strides during the past fifty years, the military value of photography today has not yet been realized, even amongst photographers, outside of the ranks of those directly engaged in the work. When it is definitely known that, by the aid of the camera, highly important strategical information is being supplied almost hourly upon all parts of the thousands of miles of fighting lines, and that countless lives are saved, then, and not till then.



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will the influence of photography be received at its real value.

Without photography, and the aid it has given to the staffs, the German lines on the Western Front would possibly have been found to be impregnable, a condition solemnly claimed by the enemy's military experts as being beyond dispute; events have proved them to be otherwise, but the severe shaking they are experiencing, at a cost to the Allies considered light to the progress made, can be very largely accredited to the photographer. You will be very skeptical in accepting that statement. I know it is a bold assertion to make, but it is not made in any degree of flippancy.

It is obviously impossible for military reasons to give details sufficiently convincing for you to share in this opinion, but I hope to be able to carry you sufficiently far to induce you to admit that there is at least a large measure of truth in so strong a statement.

Photography in the war has not been boomed in the press. Short references have occasionally been made, but have passed almost unnoticed. I am hopeful, however, that I shall be somewhat successful in enlightening you upon the value of the science and practice of photography in this struggle, and to give you some information that probably has not previously come under your notice.

It is very well known that at the commencement of the war photography with the British forces was almost an unknown quantity, with the exception that a small amount of photography was used in the ordinary manner upon land. That necessarily had its limitations, but the actual possibilities and its values were not realized. The importance and value of photography in warfare were recognized and put to practical use by the French long before it was seriously considered by the British; needless to say, perhaps, it was used by the Germans right from the commencement. So highly a trained scientific nation would be very unlikely to miss its importance; but the war had proceeded some time and the opposing lines had been entrenched long before, apparently, it was accepted on our side as being possibly of any real value.

The Royal Engineers were doing a certain amount, and the results achieved under difficult circumstances were, doubtless, valuable. The excellent examples of panoramic prints at our recent exhibition, which were kindly lent by Captain B. H. Wilbraham, D.S.O., displayed much skill. The various negatives were obtained by means of tele-photography, and the equality and excellent joining of each negative would prompt one to assume, if it was not otherwise known, that the work had been executed under quite ordinary conditions, free from the least element of danger.

It is surprising that in the earlier stages of the war the ordinary application of photography was not more fully developed. I use the term "ordinary application," fully recognizing the attendant difficulties and great danger, but I refer to photography upon the ground with ordinary cameras. In that direction the lessons gained by the experience of actual warfare have been productive of very important results, and doubtless the official mind has by now been trained to see and admit that in photography there is a very valuable factor in the great game of modern war.

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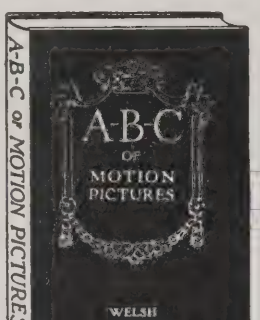


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At the present time the sappers are doing some fine photography from the front trenches—not ideal positions for making the calm and deliberate computations one usually makes when exposing plates. The results obtained from these dangerous positions prove of immense value, and, let it be borne in mind, the work is being carried out where it would be fatal to put but half of one's head above the parapet. There the periscope is outclassed by photography, as the former only gives a passing glance with a limited field of view, whereas the camera supplies a record that can be also studied and discussed by others who are not in the trenches. The daily photographs of No-man's Land are obtained by the use of a novel type of stand, rapidly set up above the parapets. Although the apparatus is small, offering but a small target for the marksman in the enemy trench, a "bull" is made occasionally, and fogged plates result. I am unable, for military reasons, to give precise details of this branch of the work, but the information obtained is highly valuable. Think what advantages are gained in trench warfare by having photographs at frequent intervals to examine every detail of the land for some distance beyond the parapets, to actually look right into the craters and shell holes, thereby acquiring definite knowledge of the state of the ground known as No-man's Land.

When the value of photography was at last acknowledged, and the establishment of a photographic section organized, one need not express surprise that such an undertaking, in the midst of a war unparalleled in history, was not organized and efficiently equipped for immediate work, which was of a nature not previously studied by us, and of which little was known, without some disappointment and confusion.

Doubtless there was lacking that fundamental collaboration of intelligence and technique so obviously essential, a defect peculiar to our national character until we are forced by circumstances. We may, with a fair amount of assurance, assume that a similar condition did not exist at the time in the same section of our enemy. However, the difficulties must have been prodigious, and real experiments in the gigantic laboratory of modern warfare can only be wrought with patience; the methods applied must necessarily be subject to great revision before certainty can be established and the best means determined. To find fault with trivial instances of mismanagement, to criticize small errors, would be unintelligent and devoid of humanity.

Now that the preliminary and experimental stages are passed, I am not claiming too much in saying that photography over the enemy's lines throughout the gigantic sphere of action is nowhere superior to that accomplished by the photographic section of the Royal Flying Corps. That is not an assertion based upon hearsay, but is supported by the actual results obtained, many of which I have had the great privilege to examine closely.

Now that the methods and organization have been lifted out of a chaotic state, and placed upon a sound and practical basis, there is no shortage in the supply of photographs giving the information desired by the Staffs, information of the enemy's dispositions and operations, . . . such as never previously in any war, has it been possible to obtain.



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To look at these photographs, possessing such excellent qualities, one is rather inclined, at the moment, to overlook the dangerous operation involved in obtaining them. Here is an incidental narrative, although it is invidious to single out one, or a hundred as a matter of fact. Volumes could be filled with incidents of the skill, courage and devotion of these aerial photographers. On the occasion under notice the operator was soaring at an altitude of over 9,000 feet, when he and his machine were suddenly inverted by the bursting of a shell from an anti-aircraft gun. In that position he commenced to drop to earth like a winged bird, and dropped a considerable distance before he was able to regain his control. At last he was successful and again righted his machine. One can, perhaps, better imagine than attempt to describe his feelings when he found that the steering was totally out of control, but, as he expressed it, "his luck was in": the wind was in the direction of the British lines, towards which he drifted, and successfully landed behind them. A cursory inspection left no doubt about his inability to regain the full control of his machine: part of the propeller was missing, the rudder had been shot away, the machine had been pierced by over 60 pieces of shrapnel, whilst one piece had passed through his cap and another piece through his jacket. What happened to the plates I cannot say. With such material and suitable apparatus there is no need to marvel at the results now being obtained.

(To be continued.)

New Goods

The Wollensak Optical Company, of Rochester, New York, makers of the Verito Diffused Focus Lens, make special announcement of the introduction of a set of diffusing stops for use with the Verito lens in enlarging.

Heretofore, in order to obtain enlargements that possess the quality of diffusion that was most pleasing, it was necessary to make a series of exposures at different apertures, making it rather impractical for the average photographer, as it was not an easy matter to gauge the required exposure at the different apertures to make up the complete amount of exposure necessary for the enlargement.

The new Wollensak diffusing stops for the Verito eliminate the necessity of making different exposures, and by the employment of one of these stops, an enlargement with a rare quality of diffusion is obtainable. There is no other method that will produce this quality of diffusion now being employed.

There are three stops to the set, governing three different degrees of diffusion, so that the operator can use whichever one suits his fancy best. The price is $7.50, which includes the adapting of these stops to the barrel of a new Verito or of a Verito already in use.

The manufacturers will be glad to send special literature concerning same to all interested.

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The Cost of the Photograph

What does it cost to make a photograph? The question is asked, not to determine how much money is expended in the production of a photograph, but rather to determine some basis for estimation of proper prices for a photographic work.

The general method for estimating what price is to be set upon the production of any sort of work is determined not so much by the merit of the work *per se,* as upon the probabilities of how much the patron is willing to pay. We need not demonstrate the truth of this nowadays, with the high cost of living staring us in the face. It comes to pass, therefore, that the amount received is either far above what should be charged, or so low as to ruin trade.

Photography as a profession of service to the public, unlike other trades, has no standard of value for its production. Is the price to be determined by merit of the work done, by the demand for it, or by the degree of extortion the customer will put up with?

There is a good deal said about the economic value of photographic associations as to whether they really advance the cause and interest of the profession. Here is not the place to discuss the question. Personally, we believe that they are a factor for advancing the status of the profession, but we have never heard at any of their assemblies anyone touch upon the question which really involves the very existence of photography as a dignified profession; the vital question of determining a standard value for production. It goes without saying, that if some agency does not materialize by which professional photographers may become united to consider such a question, the profession must deteriorate.

*

A mother was correcting her little boy the other day, and, appealing to him, asked how he would feel if he had a son who didn't do this and didn't do that, and so on. When she had reached the end of the inquiry, he answered:

"Well, mamma, if I had a little boy eight years old, I don't think I'd expect the earth of him."

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ALL THE GRADATION YOU COULD WISH FOR
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RICHARD SAVILLE
If any of our readers know Mr. Saville's address, please send it to the Editor of the BULLETIN OF PHOTOGRAPHY Philadelphia, Pa.

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A COAL TAR DEVELOPER that has become the photographers' delight—replaces Metol. Order today.
100 grains, 20c. 1 ounce, 85c. 1 pound, $12.00
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are universally made by the PROSCH SYSTEM. Any number of bags fired simultaneously from regular current or small dry battery. Use either boxed powder or **Prosch Envelope Cartridges.**
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Other Makes Repaired KALAMAZOO, MICH.

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Which I will guarantee, and can show where it brings in $6000 to $7000 a year. Located on principal street. Outfit consists of from 5 x 7 up to and including 14 x 17; amateur finishing department with 265 mail-order names on ledger besides home trade; store fixtures and stock, safe, cash register; also studio outfit 5 x 7 to 8 x 10, complete. My business and stock will inventory about $4500. Am *official photographer of the U. S. Naval Academy* and will guarantee position to purchaser. Will sell for $1000 **cash.** Reason for selling, am getting too old. Magnificent opportunity for hustler. Don't write unless you mean business and have the cash.
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HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.
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(Eastman Kodak Co.)
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WHICH IS NOW READY, contains some startling values. Write today for FREE COPY.
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Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.
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Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

DO YOU WANT A POSITION?

WANTED—Retoucher and assistant; gentleman or lady. Send photo and samples to Louis Mendel, Photographer, Red Bank, New Jersey.

WANTED—A good all-round man, with first-class experience; operator and retoucher; send samples of work and recommendations to Holloway Studio, St. John's, Newfoundland.

WANTED IMMEDIATELY — Retoucher and printer. We have an exceptional position open for capable man. Permanent position to man capable and reliable. Write immediately, giving references and samples of work if possible. The Amon Studio, Clarksburg, W. Va.

WANTED—A first-class all-round man, especially skillful in retouching, etching and background work. Good salary and steady position to the right party. Apply 810, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Receptionist and finisher with considerable experience wishes position; obliging, honest, and can give best of reference. Florence A. Smith, 2136 N. Van Pelt Street, Philadelphia.

SITUATION WANTED — Operator and printer; eight years' experience; capable, energetic, conscientious; desires position in Chicago; contract expires March 17th, but if necessary can leave in 24 hours. Only high-grade studios need apply. Address M. E. F., care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—A No. 1 retoucher and capable operator is open for a permanent position. Address B, care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

FOR SALE—No. 6 14-inch focus Heliar lens; 8 x 10 Bausch & Lomb-Zeiss Protar, Series IV; 14-inch focus Goerz, Series III, No. 7; all in fine condition. C. H. Wiebmer, Lowry Annex, St. Paul, Minn.

FOR SALE—Studio camera and stand, background carrier, backgrounds, lenses, F. & S. professional printer, Ingento enlarging lantern No. 3; printing frames, trays, etc. Reasonable offer considered. M. Katzin, 3441 W. 16th Street, Chicago, Ill.

FOR RENT—Rooms for rent, equipment for sale. Booming city of 3000; best location, oldest stand, good business, low rent with heat, light and water. Fine equipment; best trade. Have other business. Address Secretary, Box 237, Clintonville, Wisconsin.

What's Doing in Photography

Wm. C. Farrand, a photographer of Asbury Park, N. J., died on February 16th.

Fred Smith, formerly of Donnellson, Iowa, has purchased a studio in Ida Grove, Iowa.

U. Housh has returned from St. Louis to Salem, Ill., and will open a studio in the Housh Block.

Fred L. Bowman, Springfield, Mass., has returned from Boston and has reopened his studio in the Fowler Block.

A. H. Still, of Middletown, N. Y., has purchased the studio of F. W. Medrick, Port Jervis, N. Y., and at once assumed control.

C. H. Herzeberg and J. H. Potter have purchased the Korb Photograph Co., a large commercial house of Toledo, Ohio. The name of the firm will not be changed.

G. H. Forbes, of Salina, Kans., whose studio was ruined during the Jenkins' fire, has purchased the R. H. Applebaugh studio, and is conducting his business at that place.

Nelson W. Lowe, photographer, of Toledo, Ohio, died suddenly in his chair on February 14th, of organic heart trouble. He was 56 years of age and had been in rather poor health, but was about as usual. The body was taken to the home of relatives in Bowling Green, Ohio.

Your attention is called to the opening of the post graduate course of Daddy Lively's Southern School of Photography at McMinnville, Tenn., February 6th. Thirty-seven students, representing twenty States, were in attendance and more are expected later. The address was preceded by piano, vocal and saxophone solos. Mr. Price Billingsley gave the address of the morning. He spoke of the aims and ambitions of men, how they strived to skim the heights that were meant to be climbed. Although he is not a photographer, he is in sympathy with this school for he has spoken at the opening of the post graduate courses for a number of years. The pupils are very congenial and the work is going along splendidly. Daddy has made a number of improvements and innovations, but the old spirit is still there.

*

Too Much for the Lawyer

At a trial in Baltimore a youthful physician was summoned as a witness, and naturally in the cross-examination a lawyer seized the occasion to be sarcastic.

"Are you," demanded the lawyer, "entirely familiar with the symptoms of concussion of the brain?"

The young physician replied, "Yes, sir, I am."

Then the smart lawyer put a hypothetical case before the doctor in this way:

"If my learned friend, Mr. Reid, and myself should bang our heads together, would we get concussion of the brain?"

The young physician calmly replied, "Mr. Reid might."

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

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FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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Commercial Photography

THIRTEENTH PAPER

We may say a few words further about photographing furniture. In reading over what has been printed, we invariably find that we have omitted something that should have been touched upon.

When a piece of mahogany furniture, with the high polish it is capable of, is photographed upon an ordinary plate, very little trace is visible of the beautiful grain of the wood, for the reason that the graining is red and yellow, which to the eye gives fine contrast, but upon the plate both appear of about the same black tint.

Now you will see the value of the great factor of panchromatism. If we use a panchromatic plate and the orange filter, "A," we get a revelation, and our negative does ample justice to the original. Success in furniture taking depends essentially upon proper selection of the filter for the particular subject.

The "A" filter gives good contrast, but this contrast is not needed for yellow woods. Indeed, its use would be disadvantageous. For oak, maple, box, satin wood and walnut, the red filter would only prolong exposure without compensation. The "G" yellow filter is the best to employ in such cases.

We are here reminded of inlay work in furniture. There is danger of exaggerating the contrast caused by the inlay pattern. The thing to be avoided (say, for instance, in photographing a mahogany table inlaid with some sort of yellow wood) is improper contrast. The yellow pattern is apt to come out as if the wood were white, and the mahogany or rosewood matrix, too dark. We must experiment a little to determine what filter to use. The deep filter is liable to over-correct and reverse the color scheme. We have a choice of "A," "G" or "K 3" filters, and some standard may be had by examining the subject through the filter and noticing the visual effect: a sort of criterion to go by.

Tapestries, rugs, carpets, etc., are naturally associated with furniture, and here the orthochromatic and panchromatic plates do yeoman service. But judgment and caution are essential to good results. There is no occasion to use a panchromatic plate for this purpose, when the orthochromatic plate will better answer the intention; and conversely, it is foolish to expect the orthochromatic plate to do what is beyond its capability.

We have heard photographers assert that

with the use of an orthochromatic plate and a prolonged exposure they can get good impressions of red and yellow when associated in a pattern. If they had said fair instead of "good" impressions we might give a qualified acquiescence, but what is the use of trying "stunts" when you may have better and more assured results with the use of proper materials.

Tapestries, hangings, rugs and carpets have a range of varied color in the patterns, and this color scheme must be brought out in the monochrome (black and white) in true relation; or the whole is falsified, misrepresented and useless to the manufacturer. We need only remind you that an ordinary plate is supersensitive to the blues, purples and violets. The orthochromatic is made more sensitive to the yellows and in some degree to the green, but is at the same time still as sensitive to the blues. All plates, even the panchromatic, are supersensitive to these active blue rays, and if we desire to represent a pattern having a combination of the yellows, greens, blues, etc., we must needs do something to depress the activity of the blue rays. In other words, cut out considerable of these rays from the sensitive plate. You anticipate necessity of the filter.

In photographing the piece of tapestry, first of all study the color scheme. If there is no preponderance of reds or deep orange in the pattern, you may profitably employ an orthochromatic plate, but if blues are associated with the yellows, reds and orange, you are obliged to employ the filter to depress the blues. The reds, of course, will come out a little too dark, but if such are not prominent there is little danger of misrepresentation. A "K 2" filter and the orthochromatic plate will probably do all that is necessary. But if the pattern is largely composed of reds and orange, as often is the case, the panchromatic is indispensable. You will find how valuable is the panchromatic plate when black, red and orange are associated.

The orthochromatic plates give the red and black in equal intensity, and there is little or any difference between the two colors. But the panchromatic plate shows the distinction, and hence the true design.

Sometimes an extraordinarily difficult subject presents itself, which the panchromatic plate and "K 3" filter are hardly able to cope with, and satisfactory results are had only by a sort of incorrect rendering of the color scheme. A concrete example, say a rug with a dark green ground for a pattern, with orange, red arabesques. To the eye the contrasts are agreeable, but you see the photographic tones are almost identical. Even if we use the corrections, both pattern and ground would come out so close in intensity as to be represented in the same gray. We have to resort to incorrect rendering of color scheme. We over-correct one color. That is, we use a method to make it come out brighter than it really is. To do this, let us make the green ground come out lighter, so as to set off the pattern. Let us use a green filter, which absorbs red and orange and retards their action on the plate and makes them come out darker. Or, we may do the reverse with an orange filter which lets the red pattern photograph lighter. You will have to determine by your own judgment which gives the best results. Try both filters (panchromatic plate, of course).

What Sherman really said:

"I confess without shame that I am tired and sick of war. Its glory is all moonshine. Even success the most brilliant is over dead and mangled bodies, the anguish and lamentation of distant families appealing to me for missing sons, husbands and fathers. It is only those who have not heard a shot nor heard the shrieks and groans of the wounded and lacerated, that cry aloud for more blood, more vengeance, more desolation. War is hell!"

LATEST NEWS OF THE
Convention of the Photographers' Association of the Middle Atlantic States, March 27—28—29, 1917

When a photographer travels all the way from Wellington, New Zealand, especially to get photographic knowledge and for the purpose of attending the Middle Atlantic States' Convention in Philadelphia, March 27th to 29th, don't you think *you* can travel the few miles necessary to get right in touch with this live-wire organization?

Don't you know that you are going to see and hear things that will help your bank account?

Don't you know that the picture exhibit alone is to be an eye-opener?



SCOTTISH RITE BUILDING
S. W. cor. Broad and Race Streets, Philadelphia

Don't you know that the folks who are going to talk are successful in their business and are willing to tell you how they do things?

The photographer who stays away from the Philadelphia Convention will miss the opportunity of his life.

Then don't forget the picture exhibit. Send three prints, any size, framed or unframed, carefully packed (use screws if boxed), express or postage prepaid, not later than Friday, March 23d, to J. W. Scott, Vice-President, Scottish Rite Building, Broad and Race Streets, Philadelphia. Last day is Friday if they are to be judged. Saturday will be a day too late.

We are living in a "get-together" age and we must advance that way or hobble ourselves. Conventions are "get-acquainted-with-each-other" occasions.

Lectures and demonstrations by members of the profession who are recognized authorities in their line, impart priceless knowledge to the layman. The privilege of comparing your work with that of some of the best men in the profession, showing you what you are, and inspiring within you higher ideals, is worthy of serious consideration on the part of every photographer.

Among the values and possibilities of this 1917 Convention, one feature stands out preëminent, that of having three competent men judge your pictures, giving you individual ratings on same, and with their kindly criticisms, helping you over some of the hard places in your photographic experiences.

Can I afford to attend? That isn't the question, but rather, can I afford to stay away?

*

A farmer's wife who had no very romantic ideas about the opposite sex, and who, hurrying from churn to sink, from sink to shed, and back to the kitchen stove, was asked if she wanted to vote.

"No, I certainly don't!" she said. "I say if there's one little thing that the men folks can do alone, for goodness' sake let 'em do it!"

Report of the Thirteenth Annual Convention of the Professional Photographers' Society of New York, Hotel McAlpin, New York City, February 26, 27, 28.

FIRST DAY—MORNING SESSION

Convention called to order by President, Mr. E. L. Mix. Mr. Strohmeyer was then presented. He, on behalf of the Metropolitan Section, tendered a hearty welcome to all our members. The President then gave his annual address.

Reports were received from the following sections: Southern, Rochester, Geneva and Buffalo.

The following committees were then appointed:

Committee on Resolutions: Messrs. Strohmeyer, Beach and Smith.

Committee to Select Place for Holding Convention in 1918: Messrs. Hoyt, Lifshey and Park.

Nomination Committee: Messrs. MacDonald, Mock and Hale.

Mr. Core then submitted a picture that he had made on very short notice. He explained the simple working of this process. A vote of thanks was tendered Mr. Core.

Mr. Beach, at the request of the Chair, told of his visit to Milwaukee. He complained much of the chill of Milwaukee's winter (it must have been cold, as his home town is no winter resort). In due time he did thaw out, as witness his praise of Milwaukee's chief product.

Mr. Core then started an experience meeting, calling on different members. Mr. McFarland, of Canandaigua, was first called. His contribution was a vertical stunt in enlarging.

Mr. Loomis, of Elmira, spoke about Tungsten lamps.

Mr. Stone, of Hamilton, New York, spoke on the value of coming in personal contact with your customers.

Mr. Byron was excused from speaking, so long as he would just smile. He bravely did his duty.

Miss Stewart, of Canandaigua, gave advice to the Convention, which was that all photographers attending conventions should see that their local papers were informed of their journey in search of new ideas.

Gustav Lorey, of Albany, spoke on the high cost of producing photographs and the proper pronunciation of names.

Mr. McGeorge's (Buffalo) talk was about his noble service as usher in the Tabernacle of Billie Sunday. He advised his hearers to follow the energetic method of his patron saint.

Mr. Smith, of Honeoye Falls, showed a very clever idea in vignetting for gaslight papers.

Mr. Boice, White Plains, closed the morning session.

AFTERNOON SESSION

Miss Mamie Gerhard, on salesmanship, gave a very interesting and instructive talk. It was received with a great deal of favor and much applause.

EXTRACTS FROM MISS GERHARD'S ADDRESS

Mr. President and Co-workers:

I want to thank you for asking a stranger into your midst to present a subject which is of so much interest to the speaker. When your President asked me to tell you how to sell pictures, I nearly had heart failure at the thought of speak-

ing in public. I think we receptionists are a great deal alike; we like to get people in a corner all alone and then we can talk freely and quietly.

It seems perfectly absurd for me to even try to tell you how to sell portraits. It takes only a pleasant countenance, an interest in your pictures, and above all, confidence in your work. If your receptionist lacks any of these points, you had better get rid of her, and the quicker you do it, the better it will be for your establishment and also your bank account.

When such men as Hugh Chalmers, president of the Chalmers Automobile Co., makes a statement that 90 per cent of the success of any business is in the distribution, it almost gives you a jar, but nevertheless this fact was given in a lecture by the president of the Associated Advertising Clubs of the World at one of their banquets recently. Mr. Chalmers is considered one of the world's foremost thinkers, a self-made man, and a successful manufacturer. So important has this subject become, that 10,000 of the biggest men in the world will meet in St. Louis next June—the Associated Advertising Clubs of the World.

If you had gold dollars to give away and no one knew that you had them, you would keep them.

It seems to me that the most vital part of any business is organization and co-operation.

In our studio we have sixteen people employed. In our office there are five girls; the receptionists and an assistant, the stenographer, and a girl that attends to the publicity, who has her own private phone and desk adjoining my office, where all her business can be transacted privately. These girls are so familiar with the reception-room work that a call from a private buzzer in both reception-rooms brings the assistance of any one of these helpers.

We insist that these girls must all have a cheerful manner and a smiling face. We do not tolerate anything else. If their clothes are too tight, or their shoes pinch their feet, we ask them to change them; no one is in fit condition to be around other people when they are uncomfortable and out of sorts.

Our girls must also be congenial with each other. We believe in absolute harmony in all our surroundings.

One of the most helpful things we ever did for the studio was to arrange, several years ago, with a nearby florist, to send us all the full blown flowers that were too open to use in their decorations or sales. You would marvel at the flowers we receive almost daily, for which we pay him $5 a month. These flowers not only act as decorations, but we use them in our pictures, and they are a sort of an inspiration to our patrons and ourselves, and we all love them.

When patrons enter our studio, they are shown large portraits at $5 and $6 each; of course we do not make less than three, French grey or sepia. We explain to them that it is much better to have a few real good portraits than a number of inferior ones promiscuously distributed.

Photographs nowadays are of such high class, that they should be given only to friends and relatives that think highly of them, that they will artistically frame and hang them.

After we have their ideas with reference to whether they want large or small portraits, whether they will need a number, or only a few, we have our clew, and from then on we do not urge them for a definite order. It is much easier to raise your order, when your patrons have not firmly decided, than it is to make them change their minds after they are once made up. We suggest that perhaps they would rather decide on the finish after they see their proofs. Of course we get the usual payment on account before they go upstairs, and a memorandum of the information we have gained is put on their cards for future reference. By this method you have made it necessary for your patrons

to come in personally with the proofs, instead of mailing or sending them in by messenger.

This gives you a wonderful chance to work up your orders when the proofs are returned. You have already suggested artistic frames, and can invariably sell them, if you handle frames; if not, you are missing a very substantial income, and I would advise that you try it. Up to this period you have suggested frames when they had their sitting; you talked frames when they returned their proofs, and when the portraits are finished, if you can get them to come in again, you have another chance to show how beautiful the portraits are, and of course one at least will have to be framed. And never forget to tell them how complete this gift is when it is framed instead of making their friends buy frames for their portraits.

I hope the day is close at hand when we can sell framed portraits, and not portraits and then frames.

In showing either proofs or finished portraits, our girls are trained *never to say,* "How do you like your proofs or pictures?" *We always say,* your proofs are splendid or your portraits have finished beautifully, and I am sure you will like them. These remarks are made before the package is opened or shown to the patron.

Now there is another problem in our business that had to be solved. The accounts are to be *"charged,* mother or father will pay the bill," and perhaps neither is in the habit of paying bills they can avoid.

While they are still in the dressing-rooms, we call up the Retail Credit Bureau, of which we are members, and on a moment's notice we receive the desired information. They have a wonderful system. This is both a local and a national association. You have the same thing here in New York; I do not know whether it is as good as ours in St. Louis; I do know ours cannot be beaten. All the department stores and large firms are members. The requirements are that we make a daily report on all charge accounts whether they pay in thirty, sixty or ninety days, or not at all. In other words, the paying habits of people. This has saved us a great deal of money, as it is a known fact that people will pay certain firms promptly, and use these firms as reference, and not pay numerous other accounts.

I hope I have made clear some of the plans that we use in conducting our studio that might be helpful to you.

Namely:

Co-operation, gentility of ourselves and employees.

Modern business methods of publicity, solicitation and collection.

Promoting sales of limited number of pictures, placed in appropriate frames, thus guaranteeing the satisfaction of our patrons.

Pop Core then followed with the second edition of his experience meeting. His first victim was Mr. Zachariah, from far-off New Zealand. He spoke of his country and its lack of photographic societies, and his hope on his return home of being able to instil into the minds of his fellow-craftsmen the American idea of "help one another."

Mr. Crawford, of Hamilton, Canada, spoke of the great work being done by the Dominion during this crisis in the history of his country.

Mr. Cunningham, of Hamilton, Canada, spoke about his difficulty in focusing for a man who needs two pairs of glasses. He did wear bi-focals, and, instead of having the little window at the bottom and the big one on top, he had the idea reversed and had the big or reading glasses at the *bottom* and the *distance glasses* made small and at the top. Just the reversal of the fashionable idea, and he states that they are sensible.

Mrs. Surdam, of Toronto, in a very concise talk, showed that good work could be done in a department store, if you have the proper system.

Mr. Buxbaum gave a demonstration of

his Doretype. He told of his method of toning and backing.

Mr. Buxbaum, in his discussion about Doretypes, mentioned that he used only white or buff silks for the backing, as it gave an effect not obtainable with any other color or fabric. While he claimed not to be a salesman, a bride came into his studio and was photographed in her wedding gown. Mr. Buxbaum asked her if she had a piece of the silk left, as he would like to show her a Doretype, using that piece of the wedding gown for the backing. The bride did have it, and Buxbaum got $25 for that one print.

An adjournment of ten minutes was then taken to properly view the very fine exhibit of Doretypes by Mr. Buxbaum.

Mr. Parke, Secretary of the Mohawk Society, gave many short cuts and formulæ that should prove to be of great value to his hearers. Even a hot poker has a photographic value.

Mr. MacDonald then introduced Mr. Mason, of Bellevue Hospital, as the oldest photographer still in active harness. Mr. Mason had on exhibition several prints showing his many inventions, all of them in daily use by him.

Mr. Leatherdale, of Toronto, Canada, spoke of the great value of co-operative advertising, and the good result it has brought to the Toronto photographers.

Mr. O. Shaw, of Meriden, Conn., gave a few hard raps at the folly of selling tickets.

Mr. Spellman, of Detroit, spoke about the value of changing his display every other week. He has found it of great value.

Mr. Mock gave expert testimony of the value of fires. From his statement it would appear that Mr. Mock has been fully informed on the prevailing war prices of chemicals, metol in particular.

SECOND DAY—MORNING SESSION

This was the big day of the Convention, given up entirely to demonstrations and talk. At no time in the history of the society have they ever been equalled.

The first demonstration was made by Miss May L. Smith, of Binghamton. She showed how she obtains the charming results so well represented in her exhibit at this convention. She further illustrated her talk by photographs.

Then came Clarence H. White, in a plea for the sincerity of your daily work, a talk both gay and serious, often brilliant. He traced his struggle for recognition in his chosen field of pictorial photography from a clerk in a country grocery to a lecturer at Columbia University; a jump that was not done in a day. What a calamity to the photographic world had that sentence of death, passed upon him by Todd, Benjamin and Ingles, at Cincinnati, been carried out; he got away, hugging his gold medal. At the conclusion of his lecture he passed around the negatives from which his exhibit was made.

The luncheon for the ladies was, I am told, a real love feast, and forty ladies were present.

AFTERNOON SESSION

Dudley Hoyt came first. His demonstration of posing and lighting was up to the high mark set by him in all his work. No higher tribute could be paid to anyone than the sincere attention given his demonstration by the members.

Then came Miss Emme Gerhard, of St. Louis, in a demonstration of what to do with a woman's hair, a field that very few men will ever dare to enter. In her talk she carried her audience to her studio; she pointed out the location of different lights and her method of using them. Her analysis of her sitters and the smile that ever greets you when you reach her threshold made it easy to understand why the Gerhard Sisters have found a place in photography.

Then a little blarney man from out of Bridgeport, Mr. J. P. Haley, the father of that talented young man whose work has received such high praise at this Convention.

Mr. Mock then took the platform to explain that his exhibit was made for fun, not to sell. He had all the fun, as we all thought he was serious when he made them. All great men will have their little jokes. Yet a little further on in his talk he said that he doubted if ever a photographer could become a first-class faker. Then by the aid of a green tube of light and a model he made atonement by showing us his very, very best little line of light, shade, composition and exit.

System was Pirie MacDonald's theme. You all heard him, so I won't try to report him. Just a few epigrams that linger in memory:

"The value of a full stomach is far greater than any art."

"If you want to succeed, don't flirt with a brewery."

"Don't work any more than you have to."

"Fill your appointment book for two weeks with names, then retire to a rear room and await results."

"If you want people to be confident of you, be confident of yourself."

"The real way to get rich is to be poor."

A goodly number came to the annual banquet in the ballroom of the McAlpin. A black band furnished the noise and sometimes even a little music, ably seconded by Pirie MacDonald. That versatile young man, Pop Core, gave an astounding exhibition of thought transfer, his ability to concentrate on Philadelphia being startling.

The prize to the lucky lady went to Miss Emme Gerhard, of St. Louis. The prize was a silver dish that could be used for either cheese or bon-bons.

The lucky gent was Mr. Zachariah, of New Zealand. To his prohibition country he will take home with him a splendid example of an American corkscrew.

May it here be recorded that Mr. Zachariah more than repaid the society's investment by the laughter he produced in his mirth-provoking impersonation of an amateur actor with a wooden arm.

A few short speeches by the big guns and dancing till one, brought the "end of a perfect day."

THIRD DAY'S SESSION

Mr. Frank H. Cole, of Asbury Park, gave a most instructive talk on efficiency, using as an illustration his wonderful plant for amateur finishing.

W. B. Poynter, of Cincinnati, then demonstrated a flash lamp of his own invention; the resulting negatives were of a very high order. His ability to make children's pictures was even better than his light.

Then came Pop Core at his very best, for to him was given the pleasant duty of presenting to a highly efficient officer a testimonial of the society's esteem. To the retiring President was given a very handsome Howard watch with chain. The President almost responded; the surprise was too great; words he could not find, so he said thanks.

The newly elected officers are:

President, F. E. Abbott, Little Falls.
Vice-President, J. E. Mock, Rochester.
Secretary, E. U. Smith, Honeoye Falls.
Treasurer, Edwin Park, Oneida.
Place of next convention—Utica.

CHARLES HALLEN, *Secretary.*

*

Photographers in Portland, Ore., who promote their business through the sale of coupons entitling the holder to photographs will be licensed, according to a recommendation which Commissioner Bigelow of the Department of Finance will make to the Council. In addition to licenses for the photographers, the solicitors also will be required to pay a license fee. The ordinance containing these provisions is now being prepared by the city attorney.

Considerable complaint recently has been received by city officials of the manner in which photograph coupons are sold. It is said there has been complaint of irregularities and those who have purchased the coupons have not been given satisfaction. It is to give protection to the public from unreliable photographers and solicitors that the license will be imposed. The license fee for photographers will be $5 a year and $5 a quarter for each solicitor. A copy of the contract which patrons sign on purchase of coupons and also samples of the work to be performed must be filed with the license inspector before any license is granted.

No license fee will be exacted of photographers who do not deal in coupons.



Gerhard Sisters
St. Louis, Mo.



Gerhard Sisters
St. Louis, Mo.



Esprit de Corps—(concluded)

C. H. CLAUDY

The most successful photographic establishments are not necessarily the largest—success, after all, is not entirely measured in dollars, nor in the amount of business. Everyone knows of half a dozen photographers employing from one to three or four people who are busier than they care to be, whose customers repeat and repeat and repeat, and whose income is fulfilling all their wants and a little over.

Examine any one of these successes—I don't care where you look for it—and you will find an enthusiastic organization. You will find employees having as good a time making a success for the boss as the boss is in making a success for himself. And the reason lies in the fact that these employees know the boss thinks about them and their comfort and their success, their happiness, their progress, as well as his own.

It isn't confined to photography, of course.

I know a man who runs a small but growing manufacturing plant, who shuts up shop on a certain afternoon when the baseball fever is at its height so everyone can go to the game. *But,* the work has to be done. It may be an hour overtime, or it may be a couple of hours on Sunday. The point is, you can't see ball games in overtime or on Sunday. The workmen see the point. And when the boss goes to the game and sits between a moulder and a pattern maker and roots, too, they don't think any the less of him.

I know a photographer who had a girl—a good girl—who had been with him but six months. Then she got to looking sick and worried. He knew he paid her enough to keep her looking well. It wasn't money trouble. He tried to find out, but she had told no one of her troubles. Finally she came to him one day and resigned. She had to go on a journey. Her mother was very ill and lived a long way off, and she

had money enough to go, but none to come back. Yet she felt she had to go.

The photographer tore up her resignation, gave her a check for three months' salary in advance, told her to come back when she was ready and pay it back as she felt like it.

Imagine the kind of service that girl gives the man who was human! She'd rather book an order than buy a dress—she'd rather have a customer pleased than find a diamond—she's *for* that photographer from the time she gets up in the morning until she drops asleep at night—and I dare say she dreams plans to make his business bigger.

"But," you say, "that was *charity*. Must I give *charity* to get service?"

Certainly not. He didn't *give* her the money—he paid her in advance. It was a plain business proposition. On one side breaking in a new girl, letting a good one go, and keeping the money in the bank. On the other, paying in advance, losing the interest on the money *but keeping a valuable employee,* and making her an enthusiastic booster. The photographer simply used his head.

The whole thing comes down to the difference between the fellow who *works* his employees, and the fellow for whom his employees work. The man who works his employees *demands* a dollar's worth of work for a dollar's worth of pay. He pays for overtime, perhaps, and docks for absence, sickness and tardiness. He is the time-clock man, the photographer who checks up every minute of his bought time and insists on *all* of it. The man for whom others work may have a time-clock, as a business method. But if the cars are blocked and someone is late, he forgets it when the pay envelope is made up. And when it is necessary to stay an hour overtime to finish up a rush order, his people forget all about the clock, too. The man for whom his people work has tried to make them see that *his* interests are *their* interests, and that he is interested in them and their welfare and their progress—and they return his interest. That's all there is to it.

Of course, the question of pay is an important factor in *esprit de corps*. You can't expect to find this feeling of being willing to do anything and everything for the good of a business, if there is any feeling in the heart of your printer or dark-room man or reception-room girl or office boy that he or she is rendering more service than she is being paid for. If you want your people to be fair with you, you have to be fair with them. *Esprit de corps* is fostered by personal interest, increased by human kindness, made manifest for you by the treatment you give your people. But it is not created out of nothing. It is founded on fair play and fair play is never one sided. The man who works himself first, gets others to work for him. The man who plays fair himself gets others to play fair with him. The man who pays fair salaries gets a fair return, and all the human interest and kindness and courtesy in the world won't remove the feeling in your printer's heart that he is being imposed upon if you let him ask and ask and ask for the raise you know is his due—to save a few dollars.

There is nothing in which your success is bound up more than in getting the enthusiastic co-operation of your help. And there is nothing which you can do, which will gain it, which will not be a paying investment. If more photographers would take leaves from the books of men who have built successful business out of the labor of others, there would be more successful photographers, and no leaf in any book is more vital than that which treats of the *esprit de corps* of the organization and the simple humaneness and fairness of mind which alone can create and maintain it.

*

Mrs. Nibbs—"I am shocked, Willie Bibbs, to hear you use such awful language, positively shocked! I think it's high time your mother took you in hand."

Willie—"Yes, m'm; she has. She told me this morning I must stop 'sociating with your little boy, 'cause he was makin' me bad as hisself."

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The Influence of Photography in the War

(CONCLUDED)

(Abstract of an Address before the Royal Photographic Society of Great Britain, by President JOHN H. GEAR, F.R.P.S., November 14, 1916.)

So much has been accomplished, but cannot be published until the war has passed into history. Doubtless much never will come to light; but if the veil could be rent asunder which conceals the numerous epic performances in aerial photography, we would not for a moment think that the present phase is either tardy or unconvincing.

. . . . . .

. . . A full acknowledgment should be given to those heroes, whose intrepid exploits in the air to expose the plates, with the full orchestra of pandemonium screaming and crashing around above and below them. They have established records that are unsurpassed for grit and sheer courage. In the strongest sense of the word they are heroes. I doubt if history can eclipse their thrilling deeds and the sacrifices of the maimed and dead.

Whilst it is impossible to hear of their daring exploits without a feeling of pride, yet there is no place for the vulgarity of elation, or, in fact, anything but for that which tends to strengthen and brace our resolve for that supreme victory, which will be largely the result of the magnificent work of those responsible for this extremely difficult and hazardous application of the science and practice of photography.

At all times, with a clear atmosphere, it is very dangerous to fly over the enemy lines at a lower altitude than 9,000 or 10,000 feet. Even at that height direct hits are scored by the anti-aircraft guns. Now couple with that disturbing factor the average speed of eighty-five miles per hour, the necessity to zig-zag, climb rapidly and to drop in order to deceive the range of the anti-aircraft gunners, to be tossed about by the wind like a cork upon bubbling water, to engage the very energetic attention of hostile aircraft, and often to swoop down to an altitude below the limits dictated by prudence—you must express some surprise that under such circumstances it is possible to obtain results of actual value. But definite portions of the field of operations are found and photographed—not parts chosen by the airmen, but portions are found and photographed in the execution of orders. The instructions given are that a photograph of a certain position is required, as contained in a given area indicated upon the map by a code letter. In face of all the dangers, difficulties, and factors which cannot be controlled, photographic records are made of the terrain indicated, possessing detail and gradation of which no photographer need feel ashamed if he had exposed the plate from a fixed position with only the customary factors to consider as in ordinary—which we may now term —common-or-garden photography.

In this manner a complete photographic record is produced, at frequent intervals, of the enemy trenches extending from the North Sea to Switzerland; some sections of the line are even photographed daily if the atmospheric conditions obtain.

These series of photographs are taken upon 4 by 5-inch plates, then immediately enlarged to 6½ by 8½ inches. Adjustments are made to correct distortion or incorrect perspective, until they fit and join together with almost the precision of one long continuous negative, containing marvellous detail of the ground, and the disposition of the enemy's lines, showing what, perhaps, is even more astonishing, a uniformity in depth, that one might reasonably ask if the plates had all received identical exposure and development factors.

The very high value of this work cannot possibly be estimated at its true value by the civilian mind.

Now that photography has been organized and established on every front, the work is carried on without ceasing under all the difficulties and disadvantages imaginable, and, as heretofore mentioned, information and data do not only rely upon the limited power of observation, but the actual effect of the guns can be seen by the gunners stationed miles away. For example, the location of an enemy's position is spotted, photographs are taken from mid-air, then the big guns commence to send their missives; it is photographed again during the bombardment, and the explosions of the shells are plainly shown; the gunners are thereby able actually to see the work they are doing. . . .

. . . . . .

Science has done much for us, but, after all, what would science be unbacked by spirit? Verily the Fates have given them a soul that endures. The metal has been—is being daily—tested, and the ring is true.

The daring exploits performed are so numerous that one is diffident in mentioning one or two, fearing the risk that they may be accepted as isolated instances; however, I am unable to refrain from giving one other.

A pilot making a reconnaissance over a desert region, where the enemy was encamped near an oasis, dropped a bomb upon their well, the only water-supply within a forty-mile radius; a plate was exposed a few seconds later which showed the exploding bomb in the water tank. The plate being exposed immediately above the objective, the column of water raised could not be seen, but its shadow was strongly cast. After an interval of a few minutes he returned and exposed another plate, which upon development showed the breach in the tank with the water running away for a considerable distance over the desert sands. Thus precise information is obtained, which does not rely upon a verbal description of the pilot, who, however, might readily be excused if his descriptive account did slightly exaggerate the results achieved, knowing the excitement under which he operates.

The photographic reconnaissances in the air are productive of numerous equally triumphant records; whole sections of many square miles are mapped by the aid of this epic photography, carried out whilst being violently "strafed" by the enemy, and the decisions arrived at by headquarters are verified. The influence of photography in this gigantic struggle has not only saved us defeat, but on the western front, without its power, we should not be in a position so full of promise as that of today.

The Germans, as I have previously said, were before us with photography from the air, but

there is satisfaction now in the fact, as captured prints are proving, that at the present time the photography of the R. F. C. is not excelled by the enemy. Today the disposition of the British forces cannot be fully ascertained by the Germans by the aid of photography from the air. The information they obtain is in no way comparable to that obtained by us, as their machines can rarely remain over our lines sufficiently long for the purpose.

Before concluding my remarks upon the application of photography to this "business of life and death," I think you will be interested to have a brief description of the apparatus, which practical experience has dictated as being of the most serviceable type for the purpose. You will not be astonished to hear that when the war started we had no apparatus specially designed for photographing from aeroplanes. Aerial photography from rapid flying machines had received very scant consideration. In its early application the Goerz-Anschutz type was brought into service.

It would have been very interesting, if not complimentary, to have heard the remarks of the Germans upon the English efforts in aerial photography, when cameras of unsuitable type for the work, made in Berlin, "came home to roost" in the German lines, as they, of course, did in our early attempts. As photographers, you will readily agree that such a form of camera could not be expected to withstand the atmospheric conditions and rough usage it must necessarily be called to undergo, consequently a more durable and suitable type of camera has been designed of a more solid and practical pattern, and as the work from mid-air is not conducted at a short distance, the lens can be fixed at its equivalent focal length, therefore no provision for focusing is made. A focal-plane shutter working at one speed only, or *designed* to work at one uniform speed, probably would be more correct. The shutter cannot be released if the slide is not drawn for exposure, neither can it be re-set if the slide has not been closed to change the plate; in fact, efforts have been made to produce what one may term a fool-proof camera. Not that anyone will suggest that the operators come in a category where such apparatus is necessary, but the pilot has to manage his machine, take the photographs of the definite objectives, send wireless messages, and possibly, by way of variation, fight a duel with an adversary.

To furnish the Photographic Section of the R. F. C. with the necessary apparatus, not including lenses, has taken the output of a factory of a large photographic apparatus manufacturing concern, working without ceasing day and night for the past twelve months. Apart from the sets, spare parts of every portion of the apparatus are supplied to every squadron, estimated as sufficient for three months' service; every constituent of the apparatus, down to a screw, is known by a code, making it possible for further supplies to be at once despatched to any part of the far scattered field of hostilities, upon receipt of a simple cable.

I may say that plates were exposed simultaneously at an altitude of several thousand feet with the Zeiss, and the new T. T. and H. lens, of equal foci, the latter now known as the "Aviar"; the plates received identical exposures and de-

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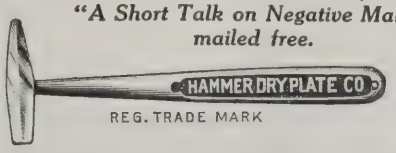
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velopment. I subsequently was asked to give an opinion as to the quality of the lenses used in making the negatives, not knowing what lenses had been used. Very little examination was necessary before I unhesitatingly selected one negative as being superior to the other—that one was made with the British lens.

There are factors in photography from the air which do not obtain in photography, as we know and practice it, hence the limitation in lenses suitable for the work.

All factors that can possibly be standardized are fixed, and instead of altering the diaphragm of the lens or the speed of the shutter, plates of varying sensitiveness are supplied compatible with the conditions at the time of starting off on a photographic reconnaissance. The pilots and observers know nothing of the technique of photography; even if they were skilled in that direction it would obviously be unwise to attempt to alter the stops, or the speed of the shutter, when flying at 80 or 90 miles per hour, and passing over an object of vital importance at an altitude of 10,000 feet.

The plates are developed in a tank, by time, not by the factorial method; when a batch of exposed plates arrives, an N. C. O. takes two or three, which he develops; he then gives instructions that the remainder are to be developed with Nos. 1, 2, or 3 developing solution, as his experience dictates, the solutions being adjusted to suit the exposure the plates received. Doubtless, that method is productive of greater uniformity than the personal element would produce, especially when one considers the inevitable variation of that quantity amongst the A. M.'s.

The plates are fixed, but the negatives receive little more than a rinse; they are artificially dried, and the enlargements are upon the table of the geographical officer in less than half an hour, while other copies are despatched to the Staffs, from which their charts are corrected to the finest detail.

It is in this way that the influence of photography in the war is helping to achieve the victory, in which we now have unabated confidence.

*

The fourth annual exhibition of the Pittsburgh Salon of Photography, under the auspices of the photographic section of the Academy of Science and Art, will be held in the galleries of the Carnegie Institute, Pittsburgh, Pa., from March 1st to 31st, inclusive. The foremost pictorial workers of the United States will be represented. Responses have been received from every quarter of the country. New York and California likely will be represented with many fine works. Pittsburgh now has the honor of having each year the best salon of this kind in America.

The Committee of Selection consists of H. W. Schonewolf, of Buffalo; S. de Kosenko, of New York and S. A. Martin, of Pittsburgh.

:: :: DEATHS :: ::



The late Mrs. J. B. Schriever, Scranton, Pa.

Just a few days ago we had a letter from "Jim" Schriever, of Scranton, Pa., telling us how cheerful Mrs. Schriever was in her illness and then, the next day we are advised of her death on February 26th.

Mrs. Schriever had been suffering from cancer for the past six months, and this was the cause of her being taken away.

Both Mr. and Mrs. J. B. Schriever claimed title to being "sunny," and they were known as Mr. or Mrs. "Sunny Jim."

EVERETT M. HOFFMAN

Everett M. Hoffman, for many years connected with the John Haworth Company, Philadelphia, died on Sunday, March 4th, from pneumonia. Aged 43 years.

O. M. STAUFFER

O. M. Stauffer, Slatington, Pa., committed suicide in an Allentown hotel on February 28th by swallowing poison.

The man left three letters, one unsealed, saying that if anything happened relatives should be notified. He leaves a widow and owned considerable property. The motive is unknown.

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VOL. XX, No. 501 *Wednesday, March 14, 1917* Price 5 Cents $1.50 per Year, Post Free

Commercial Photography

FOURTEENTH PAPER

The photography of laces, knit goods, crochet work, tatting and such like textile material, requires a method entirely different from that employed in photographing hangings, curtains and the like. I know the truth of this from experience. I was asked to photograph for a sample book patterns of different sorts of lace. The patron was not satisfied with the results presented in the photographs he had made for him. The examples he exhibited showed sharp, clear and bright looking white line work upon a dark ground, but, as he pointed out to me, the patterns appeared as flat white surfaces destitute of roundness and detail. It was explained that such photographs were utterly useless to the manufacturer, and for his particular purpose not as useful as a drawing by an expert draughtsman. It was not only necessary for the design to show, but every thread must be indicated distinctly, so that the various parts might be studied out.

After duly considering the problem before me, I came to the conclusion that the principle cause of misrepresentation was the character of the illumination which had been employed. Each mesh of the lace consists of a number of perfect cylindrical threads. Now, if each of these delicate threads is to be properly represented in the photograph, it is necessary that it show the quality of roundness by proper adjustment of light so as to give it the right sort of light and shade. If such a pattern be photographed in a full, broad front light, what can you expect? Uniformity. The threads to the left will receive just as much light as those to the right, and all shadow and roundness will be obliterated.

The threads will show up as homogeneous white lines, coalescing to form one monotonous white surface. Now here was a suggestion. A front light at a 45-degree angle will not give what we want. We want to get somewhat of an exaggerated relief. We are not lighting a face for soft gradation. Convinced of the truth of this we set to work, experimenting a little to get the proper angle. We finally came down to a direct side light, but even this required some modification. We closed up the source of light until there remained only a narrow opening, about 18 inches high and about a yard in extent. The light was not screened and was rather intense, though not direct sunlight.

The patterns were placed about two feet to a yard from this opening, almost in a line with it. At once to the eye the pattern showed up with a fine plastic-like effect. But we were careful where the occasion demanded it, that is, where the character of the subject was such as to be in considerable relief (knit things, tatting and the like), not to overdo this effect of plasticity, because we found it gave a suggestion of chiseled marble rather than the true appearance of lace. The flatter threads, as in real lace, and the delicate meshes could stand some greater degree of relief without danger of exaggeration.

To prevent this exhibition of plastic relief we found it necessary at times to increase a little the height of the source of illumination; sometimes a height of 36 inches was taken and a corresponding removal to a further distance of the copying board.

There is no necessity here to use an orthochromatic plate unless you find that the pattern is of a color which may come out too dark with an ordinary plate. Laces, etc., are not all of a white color. Knit goods are frequently of non-actinic tints, and hence the necessity of orthochromatic procedures. Generally, however, an ordinary plate (one of a slow emulsion) is most useful. I do not favor the process plate, for the contrast is too great. Small as the parts of the pattern are, we must have gradation. The background, we need hardly remind you, should be one which comes out intensely dark and uniform, so as to give the pattern the required relief. The development should also be carried to considerable intensity and the discreet use of bromide is advised; not to a degree, however, of making the photograph hard in character.

We might advise here that larger articles of knit goods, such as sweaters, sacques, etc., demand some modification of the plan of illumination. That is, a much wider side light, but one must always keep in mind the proper bringing out of the textural quality of the object.

Harmonious Balance

Have you never experienced a sort of disquieting effect in viewing a picture, without just being able to determine what is the cause? Your innate sense of want of harmony asserts itself and an unconscious impression is made by the lack of proper balance of the various parts of the composition. You make the discovery finally that a picture must have symmetry, and you formulate a general rule which you apply to your study of artistic work.

But there is always a danger encountered in formulating general rules for composition. We are apt to consider them too seriously, and then place too high an estimate upon the importance of their observance. We forget that rules and principles are only the means to an end, the scaffolding, as it were, to the building, and are no more likely to exhibit their prominence in the finished work; the framework showing up in the completed structure. They are aids to help us analyze the cause of a pleasing impression, to study the reason for the effect produced. The rules of composition, therefore, must be known but not servilely obeyed.

We wish here to touch upon just one of these rules of art, the slavish observance of which will lead the artist into a formality of presentation which is almost, if not quite, as disturbing in its effect as is the absolute want of coherence and unity in the composition. The early Christian painters (that is, those who lived before the marvelous Renaissance period) are characterized by the observance of symmetry or perfect balance in their pictures. They made painting for the most part subservient to religion, to serve the minor purpose of church decoration; an incentive to piety more than to the æsthetic feelings.

Art furnished the altar pieces. The painter's task was to catch the eye of the devout worshipper and lead to the all-important feature in the picture. The altars were so placed as to form central spots to the architectural surroundings, and hence the decoration must, like the pillared aisle and sheltering arch, be symmetrical. The Madonna and her throne occupied the exact centre of the picture, and the angels and saints upon either side were exact mates, man for man, woman for woman, all so inclined as to make graceful, symmetrical lines; a perfect bilateral regularity. This rigid conformity to a set principle prevailed until the Renaissance, when the naturalistic schools of painting began a revolt.

They turned to Nature, perceiving that living groups never arrange their components in conformity with this assumed balance. Then we begin to notice more freedom in the distribution, more spontaneity in the composition.

Instead of keeping to a scale-like balance of the parts of the picture, the groups are disposed more like the disposition of objects in the steelyard. There is balance, but it is a compensating balance. They give what might be called satisfactory equivalence, as contrasted with identical equivalence; one mass, by reason of its smallness, compensating for the larger mass by its greater interest.

In a picture, whether portrait or landscape, preserve this compensation in balance of lines and masses of light and shade. Study how the principal parts are to be disposed of, so as to give prominence of interest where it is most effective; the parts of minor consideration to be held in abeyance. Let these minor parts support what is more interesting, and your composition will have both balance and symmetry.

*

Friend (examining photograph): "Aye, it's no' so bad, Donald, but you're looking so dour, mon; why didna ye smile a wee bit?"

Donald: "Smile! D'ye ken I had to pay twa shillings for 'em?"—*The Tatler.*

Character of Negative Influenced by Nature of Development

Development is more a fine art than is generally allowed. Everything is said to depend upon exposure, but a moment's consideration will convince one that the impress of the light can be expressed only in terms of development evolution. The method of development, the mere mechanical phase, has a peculiar and individual action upon the character of the image evolved. That is, in using identical materials in exactly the same proportions with identical exposures, we may produce either a negative possessed of softness and harmony, or one of intensity and contrast.

We cannot go into detail here upon this subject, space will not admit of it; but we may say, have you not noticed the difference produced by mechanical manipulation of the developer?

Apply a normal developer to a certain exposure. You notice when action begins, the high-lights appear first, the half-tones following, and so in regular succession, the least illuminated areas appearing last of all. Where the light has acted most potently there the silver is more readily responsive to the call of the developer and a precipitation is formed, and you note this particularly when an under-exposed plate is under treatment. Here the high-lights rush out and get density before the less favored parts are attacked. The rapidity of deposition is in ratio of light action. If then the plate is kept quiescent, as in tank development, the precipitation is more gradual and the rush is not so much for the well occupied areas. The intermediate lights get a chance. The negative exhibits more detail in the half-shadows. But if the developer is subjected to strong agitation, you give the monopoly to the high-lights for appropriation. They get a corner in the silver market and "bull" the shadows; or, chemically put, the deposit goes where the attraction is greatest.

THINGS YOU SHOULD KNOW ABOUT THE Convention of the Photographers' Association of the Middle Atlantic States, March 27—28—29, 1917

When we say every enterprise, every institution, every profession and business, and we may add every Progressive Individual is obsessed with the importance of SERVICE, we only voice the sentiment of those who are more capable of judgment—there are shoals and breakers ahead for the one who discounts this statement.

Service does not only imply promptness, neatness, quality, quantity and economy,



PIRIE MacDONALD, New York City, who will help to entertain you at the Convention

but encompasses every phase of the relationship between those who expect SERVICE and those who SERVE.

THIS CONVENTION WILL BE NO EXCEPTION

You are to get service from your officers, and be talked to about it by the speakers and those who are to demonstrate "taught how to serve best."

A résumé of what is in store for you seems opportune at this time. The Judges, Messrs. Phillips, Towles and Silverberg, will start their labor on Saturday, March 24th. It will be necessary that you send your three prints (positively only three) so that they arrive before that time. Address to J. W. Scott, Vice-President, Scottish Rite Temple, Broad and Race Streets, Philadelphia, Pa.

We will open promptly at 10.30 A. M., Tuesday, March 27th.

Those who are to entertain you are as follows: Pirie MacDonald, Prof. Francis Harvey Green, Clarence H. White, Mrs. Bradin, E. Meyer Silverberg, I. Buxbaum, Mrs. Frances Geissler, Henry A. Strohmeyer, Eduard Blum, W. B. Poynter and several others.

Their talks will be practical—not over our heads—those who demonstrate will show the results.

There will be an informal dance with several novel features right in the Exhibit Hall on Tuesday night. On Wednesday noon, the visiting ladies will be tendered a luncheon and entertainment at the Hotel Adelphia, through the courtesy of the Philadelphia manufacturers, dealers and photographers. Mary Carnell, Mrs. F. W. Godfrey, Sara F. T. Price and Mrs. Wm. H. Rau will look after the ladies, so you know that will be a big success from the start—so bring your wife and receptionists along—it will be well worth while. On Wednesday night we will have our banquet. On Thursday night the public will be our guests.

Your organization calls upon you for SERVICE by attending. Let nothing interfere.

Thirty minutes with the State Vice-Presidents, this is—

A promising and profitable feature on the program. Each State Vice-President has been assigned thirty minutes on the program. They to provide the talent from their respective States, who will contribute from their experience, practical talks on business, on methods; or by demonstrations show how they have achieved success. Aside from the helpfulness of this feature, it is sure to introduce and develop new talent which is certain to strengthen our organization in the future.

There will be some pleasant surprises for you.

This is important—Make your hotel reservations at once. The Philadelphia hotels are busy and the managers can plan for your comfort if you will advise them immediately. We print a list of a few hotels that are within a block or two of the Convention Hall.

Hotel Adelphia, 13th and Chestnut Streets (headquarters). Every room with bath. Rates from $3.00 up. 4 blocks from Convention Hall.



JNO. F. SHERMAN, Newark, N. J.
President of the Photographers' Association of Middle Atlantic States



A. H. DIEHL, Sewickley, Pa.
Secretary of the Photographers' Association of Middle Atlantic States

Braude's Stag Hotel, Broad and Race Streets, opposite Convention Hall. Rates, $1.00 per day—no higher. Every room with running hot and cold water, use of bath or shower.

Hotel Hanover, 12th and Arch Streets. Rates, $1.00 to $2.00 without bath; $1.50 to $2.50 with bath, $1.00 to $1.50 extra for two persons. Three blocks from Convention Hall.

Hotel Windsor, Filbert east of 13th Street. Rates, $1.00 to $3.00; with bath, $1.50 up. 2½ blocks from Convention Hall.

Soulas Hotel, Broad and Arch Streets. Rates, $1.00 per day and up. Running hot and cold water in each room; some with private baths. One block from Convention Hall.



SCOTTISH RITE BUILDING
S. W. cor. Broad and Race Streets, Philadelphia

Hotel Vendig, 13th and Filbert Streets. Rates, single, with shower, $2; with bath, $2.50 up. 2½ blocks from Convention Hall.

Y. M. C. A., Arch Street west of Broad. Usual Y. M. C. A. privileges and rates. One block from Convention Hall.

Other hotels in proximity are: Bellevue-Stratford, Broad and Walnut Streets (4); Bingham Hotel, 11th and Market Streets (5); Bryson Hotel, 12th and Market Streets (4); Colonnade Hotel, 15th and Chestnut Streets (4); Hotel Wilmot, 1410 South Penn Square (3); Hotel Stenton, Broad and Spruce Streets (5); Hotel Walton, Broad and Locust Streets (4½); Keystone Hotel, 1528 Market Street (3½); Ritz-Carlton, Broad and Walnut Streets (4); The St. James, 13th and Walnut Streets (5); Windermere Hotel, Broad and Locust Streets (4½).

The figures after the address indicate the number of blocks from the Convention Hall.

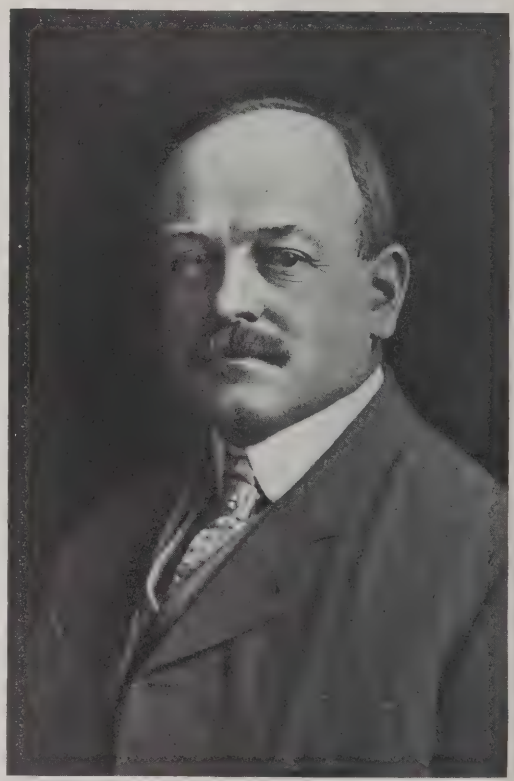
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Don't Forget Philadelphia
March 27, 28 and 29.

Steel Rails and Watch Springs

"The price of raw steel isn't such a vital factor—it's the value of what is made out of it. A ton of raw steel worth a certain amount is worth much more when it is made into steel rails, and vastly more again when it is made into watch springs. The raw product is the same in value—but it grows through the skill, labor and energy which are added to it.

"Men are the same. We're all pretty much alike in value and raw material. It's what we make of ourselves that counts. Are you just raw material?—or are you steel rails?—or are you watch springs? The raw material is there. It's a matter of your skill, your labor, your energy in the making of the finished product."—*Inland Storekeeper.*



W. I. GOLDMAN, Reading, Pa.
Treasurer of the Photographers' Association of Middle Atlantic States



Home Portrait work of Mrs. Frances Geissler, New York City, who will demonstrate at the Middle Atlantic States' Convention.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

How to Save Your Security on a Promissory Note

Something now which may help some reader to save the security on a promissory note which he may have accepted in the course of business:

WILLIAMSPORT, PA.

You are aware that we are in the wholesale business. Last summer one of our largest customers got behind in his account, and upon our pressing him for payment, he stated that he was reorganizing his business, and in order to clean up our account he gave us a note for our entire account, having same endorsed by his brother, who is a man of means. We have just received word that the maker of this note, our customer, has failed, and that the estate is not likely to pay 10 cents on the dollar. The note will be due in about a month, and of course the signer will not pay it and we will have to look to the brother who endorsed it. We understand that when this note comes due and is not paid, the endorser must be notified in a certain way, or you cannot hold him. As there is considerable money at stake, we are desirous of not making any mistake, and we therefore ask you to tell us exactly how to proceed so that we shall not lose the endorser of this note.

W. M. R. & Co.

An amazing amount of security is lost in promissory note transactions because the payee, or the holder, doesn't pay the same attention to holding the endorser that the above correspondent is paying. The law is quite strict about what is due the endorser on a promissory note, for often the endorser goes on merely to oblige a friend, and while the law doesn't absolve him from liability on that account, it does require the person who seeks to hold him liable, to be extremely thorough in the doing of certain things.

The rule is that when the person primarily liable on a note, that is, the maker, doesn't pay it, the endorser must be at once notified. This so he can have all possible chance to save himself from loss by getting at the defaulting maker at the earliest moment.

Furthermore, the endorser has a right to insist that the note should have been presented to the maker for payment on the very day it is due. If it isn't so presented, the endorser goes free, because one of the legal unwritten conditions under which he is to be liable is that the obligation should first be put up to the person primarily responsible. And the second condition, as I have explained, is that immediate notice that the maker has fallen down, if he has, should at once be given the endorser.

There are three main exceptions to the rule requiring a note to be presented to the maker on the day it is due. First, you don't have to present it to a maker whom you can't reach, as for instance, when he is absent. Second, you don't have to present it to a maker who signed it without anything for himself, and merely as an accommodation to the endorser. In that case the endorser is regarded as the man primarily liable. Third, you don't have to present the note to the maker when the endorser has told you in advance that you needn't. He does that when he puts the words "waiving demand and notice" on the

note under his endorsement. When he has used those words you don't even have to notify him that the maker hasn't paid.

The laws of all States require notice to an endorser, where there is no exception in the case which makes it unnecessary. How and when must that notice be given? We will suppose that a note has fallen due. It is presented to the maker either by the holder personally, or by the bank which he has chosen to collect it, and isn't paid. If the endorser is in the same town, he should be notified at once of the maker's default. He can be notified verbally, or by letter, but the written way is the better. No special form is necessary—anything that tells him of the maker's default is sufficient, but it should also say that he, the endorser, will be looked to for payment.

Of course where the note is handled for collection by a bank, the bank notary who protests it for non-payment is supposed to notify the endorser, which he does by regular protest notice.

If the endorser is not in the same town, a longer time is given for the notice. The time allowed is always a reasonable time under the circumstances of the case. The uniform negotiable instruments law, which has been adopted in a large number of States, gives the time during which an endorser must be notified in different cases, but the foundation idea throughout is a reasonable time.

Touching the manner of giving notice, an interesting case was decided a few days ago by the Pennsylvania Supreme Court. This would be the law in any State having the uniform negotiable instruments law, of which, as I stated, there are a large number.

In this case an endorser on a promissory note was endeavoring to escape liability, on the ground that he had not received notice that the maker hadn't paid. The holder proved that he had mailed a notice to the endorser, correctly addressed. The endorser swore he never got it, but the court held that that made no difference:

The mailing of notice is enough; the sender of the notice is deemed to have given due notice notwithstanding whether or not it was received. The negotiable instruments law has changed the former law on this subject by providing that 'where notice of dishonor is duly addressed and deposited in the post office the sender is deemed to have given due notice, notwithstanding any miscarriage in the mails'; due notice of dishonor is deemed to have been given when it is shown that the notice is properly addressed and deposited in the post office, whether it has been received or not.

(Copyright, 1917, by Elton J. Buckley.)

Men Well-known in Photography



W. N. JENNINGS, Philadelphia

Specializes in Commercial Photography. Has made a number of balloon ascensions with his camera which makes him known as the "Human Skyscraper."

An Interesting Letter

We present here a letter from one of our old subscribers, which will undoubtedly be of interest to our readers. It is upon that much-debated question of getting Sepia tones, about which so much has been written and so many formulæ presented. Kind Nature seems to have placed ready at hand a means for our correspondent to get, with the least possible expenditure of effort, tones of a beautiful Sepia.

Nature does the work, and as Nature proverbially being frank, she lends to those who are free with her handouts, Mr. Hummel thinks that he, too, should be as generous and not hold his (or Nature's) method in fee simple, but give it gratuitously to the profession. This is the right sentiment to have, and Mr. Hummel is entitled to our hearty thanks. We append the letter sent us, interpolating only by way of explanation or suggestion why it is, that Nature's method, exploited by Mr. Hummel, is so effective. Unfortunately, we cannot show the particular tone in reproduction, but to our taste, and we think to the taste of the general public, it is a pleasing and acceptable one.

THE HUMMEL STUDIO, FAIRBURY, ILL.

"I think I have that old saying, 'There is nothing new under the sun' stopped, or at least given it quite a jolt, as I will try to show you. Under separate cover I am mailing you a few ordinary prints, made in the usual way as far as developing and fixing are concerned, but the new way of it is the getting of the Sepia tones, perhaps I should say Brown tones, and the way they are made is simplicity itself. After they come out of the hypo they are just left to wash in city water over night, and in the morning I find the tones submitted for your criticism; that is simple enough, you will admit, but here is the trick of it.

"Our city water comes from an artesian well, something over two thousand feet deep, and is sulphur water.

"Now, I am aware of the fact that Sepias could not be made the same way by all my brother photographers, but still there are a great many places throughout the country where they do have sulphur water, and in places similarly situated I should like to have them try it out and see what their results will be. Perhaps there may be some other toning agents in our water besides sulphur. I don't know as to that; however, the water is considered very healthful, too, and when accustomed to it one gets homesick for a drink of this water when away from home.

"As I said before, I simply leave the prints in running water (just a very small stream) all night, and when I get around in the morning I find my Sepias are all made, and pretty well made, too; only if I have a good sized batch of them I may find some of them a little spotted when they are packed together, but after taking out the toned ones, the balance of them soon come up after separating a few times. Can you beat it?

"Sincerely yours,

"(Signed) W. E. HUMMEL.

"P. S.—Prints are made on Azo 'A,' Hard D. W."

Now, the reason in our opinion why this method of Nature's works so well: As Mr. Hummel rightly divines, it is the sulphur which does the work. The sulphur in the artesian waters is in that peculiar condition known as the colloidal state. Photographers are familiar enough with the phenomenon of solution, but few give a thought to the consideration of what this solution is. I put a solid body in a liquid; it disappears entirely. How is the change effected? The explanation advanced by chemists of the past was never convincing, and they did not explain.

Quite recently, to be brief, new discoveries relative to this matter have been made and some new ideas brought out. There

are, you know, three forms of matter: solid, liquid and gaseous. That is what the old idea was. Now some little further advance has been made in the study of the nature of solution. It is only a little step forward, but a most important one. We know that the three forms must be extended by the introduction of intermediate states. In solutions there is a gradation between mere mechanical suspension of the body in the liquid up to perfect solution. One of these intermediate states between, let us say, mechanical suspension and true solution, is called the colloidal condition. Now the sulphur which does the work for Mr. Hummel, and in manufactured formulæ for the rest of us who are not the recipients of Nature's bounty, may be explained as follows: You know if you put sulphur in water it falls to the bottom of the glass. If you shake it up it is for a little while held in suspension. Now, you further may know that hypo contains sulphur (hypo sulphite of soda). If you add a little acid to the hypo you get a milky fluid, due to the still further division of the sulphur into minute particles, so small and light that they float for a long time in the solution, but after a time settle down in the shape of a very fine dust.

Further, by certain chemical means, we may make this sulphur get to a condition which is not just perfect solution, but a close approximation. This is the colloidal sulphur, which is in a position to act upon the silver deposit in the print and make a sulphide of silver, giving us the Sepia tone. Nature did this for Mr. Hummel in the artesian water, and others who are likewise blessed may employ his method; but others may get, with more trouble, the same results by following the prescribed formula for getting sulphur (usually insoluble) in the very near soluble colloidal condition.

The only drawback to the process is the necessity it implies of the supply of water free from sulphur as a final washing agent, to eliminate from the pores of the paper a chemical which, if suffered to persist in the body of the print, would eventually destroy the integrity of the highlights (the whites of the picture). Distilled water, of course, may be used, but there is the necessary attendant expense of such a means of washing. So there is, after all, a "string" to Nature's bounty.

Get Out of the Rut

C. H. CLAUDY

It is said that at the Temple of the Sacred Kaaba, at Mecca, the stone steps have been worn down in two hollows by the knees of the thousands of pious pilgrims which have ascended them in that lowly attitude.

There is plenty of perfectly good stone step left to the right and left. It would be much easier to go up the unworn portions on one's knees than to follow the beaten track. But the thousands who visit Mecca never do so. The straight way is apparently the easiest way. Hence the ruts, and the ruts, once made, attract and hold those who travel the road.

It's easier to drive an automobile in ruts than out of them.

It's easier to form a rut in a road than it is to keep it level.

And it's a lot easier in any business to get in a rut and stay there than it is to keep away from such depressions.

But it isn't good traveling, road making or business producing!

There is nothing easier for a photographer than fixing all his practice in ruts. A certain favored lighting is made until it becomes second nature to make that—and only that. One particular form of finish is so successful—for awhile—that the photographer becomes wedded to it, and forgets that there are others. One form of bookkeeping, of retouching, of advertising, of business getting—one way and only one

way of doing everything there is to do around a studio too soon becomes a fixed habit, and behold, the photographer no longer sees the world outside, either public or photographic, but only the mud walls of ruts of his own making.

The city man gets less easily into a rut than his small town neighbor, because his public is more fluctuating in character, competition is keener and the necessity to keep up in the profession is thus made the clearer. Of course he does get into a rut—high heaven knows, because a man is a city photographer is no reason to consider him perfect, and because a man moves and lives and has his photographic being in a small town is no reason why he can't be the most up-to-date and progressive of portrait artists! But as a general rule, the fact is as stated.

Are *you* in a rut? Forgive the apparent impertinence of the question—anyway, you don't have to answer out loud! Ask yourself, "Am I in a rut?"

If not, this won't interest you. If you are, it may, because pulling one's self out of a rut and looking over the sides of a mud prison is not, as it sometimes seems, a sort of lifting one's self up by one's bootstraps. It's entirely a matter of perceiving what the matter is and then kicking the obstruction out of the way! The metaphor may be a little mixed, but the fact remains.

Someone please admit, just for the sake of argument, that he is in a rut. All right—what kind of a rut? That's the question I asked a chap who complained that business had departed his shop and seemed to be going to the studio of a new competitor. And he told himself the truth—which is the one hopeful sign that a man be not so "rutted-in" he can never climb out.

But he had his protest ready against the rut being what was the matter—which is the surest sign the rut is pretty deep!

"Yes, it's true. I make only three styles of lighting—a broad, flat light, a deep Rembrandt and a strong side light. And it's true I only offer three styles of pictures, small card, cabinet and long panel. But the people in my town always have liked these things—Sally has her pictures made and tells Jenny and Jenny likes them and comes and gets some for herself and shows them to Maud and Maud does the same thing—why should they all leave and go to Blink just because he does things differently from what I do? If his work was better or lower priced, I'd understand, but it *isn't!*"

Well! That same man, I dare say, would start a divorce suit if he had for breakfast eggs, bacon and sausage, sausage, bacon and eggs, and repeated day after day! He'd throw a fit if there were only three picture shows to be seen in his town and he had to see them all twice and thrice and once again. If he had only three books—unless they were very remarkable books indeed—how long before he turned to magazines? And if he had only three newspapers in a year he wouldn't read them very long!

How, then, does he expect his customers to be satisfied, year after year, with the same old things? True, the person changes, and no photograph of you or me is the same made this year as the one made last. But we have our pictures made largely to give to our friends, and certainly they don't want the same old style, size, kind, finish, year after year.

Moreover, this too long continued work in one style or one set of styles has a bad effect, not only on existing trade, but on trade which the photographer never has had but might have. People do look in the show-case. They do examine the photographers' work on the library mantels of their friends. If they never see but the one—or the three styles—if the portraitist never has anything new, different, odd, novel, striking, to show them, they naturally conclude that he doesn't know anything else, and that the man who only knows one part of his job is, therefore, not "up-to-date."

Certainly, then, it is seriously recommended to any photographer who thinks

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he sees himself traveling only in a circular path worn deep by constant treading, to look well to what he has offered and intends to offer and decide for himself whether it is time to break away from too long established staples and branch out into some of the hundred and one new and different varieties in which a portrait can be pleasingly made and finished.

(To be continued.)

ABSTAIN from giving the impression you know it all. Let the prospect do the talking and you inject your knowledge, but don't try to force it. Many a man has made himself a bore by so doing, and the buyer avoids the bore whenever possible.

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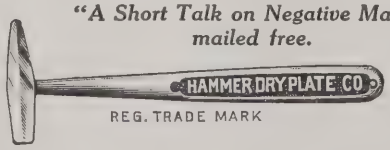
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DIANOL works without alkali, acts quickly, and gives brilliant, even and detailed negatives.
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Only three blocks from Convention Hall.
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PHILADELPHIA
Rooms without Bath, $1.00 to $2.00.
(two persons) $2.00 to $3.00.
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" " " (two persons) from $2.50 to $4.00.
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Special Table d'Hote Dinner, $1.00 — 12 to 8 P.M.
Everything of the best. Prices to suit you.
CLAUDE M. MOHR, Manager.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

DO YOU WANT A POSITION?

WANTED—Printer and general assistant, one who is not afraid to work: good salary for right party. Address Nelson's Studio, Hastings, Nebr.

WANTED—First-class retoucher and printer. Steady position to the right party. Address Carl K. Frey, 11 Broad Street, Utica, N. Y.

WANTED—Lady operator, retoucher, for studio; one capable of taking full charge of "AT HOME PORTRAITURE" Department if necessary. Must have ability and be a hustler. Mahan & Wright, 518 Chartiers Avenue, McKees Rocks, Pa.

WANTED IMMEDIATELY—Retoucher and printer. We have an exceptional position open for capable man. Permanent position to man capable and reliable. Write immediately, giving references and samples of work if possible. The Amon Studio, Clarksburg, W. Va.

WANTED—A first-class all-round man, especially skillful in retouching, etching and background work. Good salary and steady position to the right party. Apply 810, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Operator and retoucher of long experience desires permanent position. Address B. O. Z., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Modern up-to-date studio in growing town of 8000. Terms to responsible all-round photographer. Photographs upon request. Address Maxine Studio, Livingston, Montana.

WANTED TO BUY—A good studio. Kindly give particulars as to location, gross business and price in first letter. Address N, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Leading studio in college town, county seat, population 12,000. Price $1500. Would not sell for twice amount asked but am interested in land and must take charge. L. G. Bauman, Ottawa, Kansas.

MISCELLANEOUS

NEW METHODS—New Ideas—Better Photographs—More Money. Daddy Lively's way taught by a rapid method. Complete course for beginners closes June 22d. Post-Graduate work for professional photographers any time during the session. Write for catalogue and information. Southern School of Photography, McMinnville, Tenn.

What's Doing in Photography

The studio of R. Bachman, 6 East Fourteenth Street, New York City, was damaged by fire on February 21st. Cause and insurance unknown.

Incorporation papers have been received for the organization of the Tri-City Photo Co., in Rock Island, Ill. The incorporators are Dr. O. M. Meyers, Millie V. Meyers and J. Phil Musler, Jr. The new company is incorporated for $2,500.

The owners of the Burkhart Studio, Peoria, Ill., have purchased the Venard Studio, also of Peoria, and have moved into that location as the Burkhart Studio was recently destroyed by fire. Mr. Venard will cease the portrait business and enter the file of commercial photography exclusively.

:: :: DEATHS :: ::

MISS EMILY I. RAMSDELL

Miss Emily I. Ramsdell, a well-known photographer of Bangor, Me., died on March 2d after a prolonged illness. She was in her 61st year.

ROBERT N. B. DOANE

Robert N. B. Doane, photographer with the Army of the Potomac in the Civil War, died on February 28th at New Bedford, Mass., aged 81 years.

BERNARD F. MOSES

Bernard F. Moses, aged 41 years, died on February 22d at New Orleans, La. He was stricken with acute indigestion in his studio, and was removed to the Presbyterian Hospital, where he died within a few hours.

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XX, No. 502 *Wednesday, March 21, 1917* Price 5 Cents $1.50 per Year, Post Free

Commercial Photography

FIFTEENTH PAPER

Photographs of coins, medals and similar objects are by no means easy subjects to depict, and even when the photographer exercises his best skill the results are not always satisfactory. A well-known numismatic of this city, who, by the way, is also an excellent photographer (technically, as well as artistically), had occasion to illustrate a catalogue of rare coins and medals, confessed to me that with all his efforts he could not always succeed satisfactorily in presenting the two-fold character of the original, its metallic features and visual appearance of the inscription and insignia.

At times he had need of recourse to what may be called the indirect method of presenting the medals. We might call it a counterfeit presentment. However, judging from the examples which he exhibited in proof of the expediency of his plan, it is worth consideration and should be employed when direct methods fail. The only fault seemed to me to be in the incorrect rendering of the metallic texture. But, as he contended, the distinction between copper, silver, bronze and gold is indicated by the method of mechanical printing, the distinctive metallic character was properly advertised.

His plan was, briefly, to make plaster casts of the medals from which the photographs were taken, and half-tones from these in such a way as to show what is desirable to be indicated. This, we confess, looks like cutting the Gordian Knot with a vengeance. Besides, we think it falls short, because it fails to give the delicate surface markings, which it is impossible to reproduce adequately by the casting process. However, as the numismatic claimed, it served excellently the purpose, and so it may be well to give his method to someone who may be up against the difficulty. If the dealer is satisfied the problem is solved.

The plaster employed is slightly tinted with burnt sienna or some similar pigment to take off the excessive whiteness of the plaster of Paris, and thus render the casts suited to the exigencies of the case.

There is certainly a difference, to the advantage of the cast method, between results when compared with those by the ordinary photographic methods; convincing to both parties concerned.

When gold, silver and bronze medals or coins are included in the same negative, as is frequently the case, and recourse is had

to plaster casts, a difference should always be made in the tinting of the plaster to indicate the character of the different coins.

The cast from the silver should be colored lighter, and that of the bronze and copper darker than the gold ones.

This indirect method, it must be confessed, is not one for which the skilled photographer feels like hanging a medal on his expanded chest. It is more agreeable to him to overcome the difficulty by legitimate photographic means. But it is patent to us all that the task is not an easy one. It demands, first of all, a proper arrangement of the source of illumination. Place the objects upon a piece of dark velvet, and if the inscription is in relief, arrange the copying board at such an angle that the light falling upon the coins comes wholly from one side. It is, perhaps, more convenient to arrange, as some do, the coins upon a platform and point the camera downwards, but the arrangement must be such as to expose under the direct side light.

Exposure should be full and the development rather contrasty; that is, make a rather intense negative. If the inscription is sunken in (intaglio), the manipulation should be somewhat modified. If it is desired that the medal should appear in white and the inscription dark, place a white card mount in front of the lens at an angle of, say, 45 degrees laterally to the axis of the lens, allowing a hole in the card for the exit of the barrel of the lens. Let the sun shine direct on this card if possible, for it is the strong reflection from it which does the work best. It is not necessary at all to place the coins themselves in a strong light; indeed this should rather be avoided, but use every means of keeping the light from entering the lens. We have seen some first-class work by this arrangement, the photographer using burning magnesium as a source of strong light in lieu of the sun's rays for the reflection from the card.

It is a long jump in subject from coins to tombstones, but photographically the two are akin. Here, too, one important condition of success is in the lighting. There are many who succeed fairly well with most subjects who fail to get good photographs of tombstones. The inscriptions present the difficulty. The matter of lighting is here simple enough and is somewhat different from that utilized in lighting the coins. The position of the stone should be determined beforehand, so that the proper time of day may be chosen so as to get the light to fall as directly as possible parallel to the face of the stone, and at the same time to illuminate the entire face of the stone while the carvings are thrown in shadow. You will notice how such an illumination enables you to read with comparative ease the inscription, and it is patent to your eyes that the camera will see things as well. Tombstones facing the north or south, or flat stones, are best photographed early in the day, while stones facing east or west show up best about 11 A. M., or a little after.

Payment by Results

We often wonder why the payment of commission on orders actually booked by a receptionist is not more general in photographic businesses. In other trades it is quite a general thing for travelers and salesmen to be remunerated in this way, and if the arrangement is loyally carried out there is no fairer way of working. If a moderate fixed salary be paid, which, with the amount of commission on business being done, makes up an acceptable income for the receptionist, it is then to his or her interest not only to keep it up to the normal level, but to increase it as much as possible. There is little to be feared that the assistant will not do this, but there is a danger, if the orders get very large, that the employer will feel that he is paying too much, and either attempt to reduce the commission or drive away a good servant. We can recall a case in which a head salesman was offered a handsome commission on a newly-introduced article, under the impression that he might add five pounds a month to his salary. He used all his persuasive powers, and to such good effect that more than fifty pounds a month became due to him. An attempt to reduce the percentage caused a rupture, and the transfer of his services to another firm as partner, while the cheap man who had replaced him, quickly let the old business down to its original level. If the employer has not the sense to see that it pays him better to pay five per cent on a hundred pounds rather than upon ten pounds, it is time he sought the help of a business adviser—*The British Journal of Photography.*

OUR LAST CHANCE TO REMIND YOU OF THE Convention of the Photographers' Association of the Middle Atlantic States, March 27—28—29, 1917

Just one week from today the doors will open on the banner Convention of the Photographers' Association of the Middle Atlantic States, in the Scottish Rite Building, Broad and Race Streets, Philadelphia.

The Scottish Rite Building is located within three blocks of the Pennsylvania (Broad Street) Station, and four blocks from the Reading Terminal (Central R. R. of N. J., Lehigh Valley and the Reading system). The hotel list we printed last week, but make sure of your reservation today. The convention building is the latest in construction. Ventilation is as perfect as it is in the power of man to devise. Even the four outside walls could tumble down, and the entire steel inside structure remain intact. It is the acme of comfort.

Each State Vice-President has been given thirty minutes on the program, and a friendly spirit of rivalry created. Naturally these good folks are going to spring some surprises on you, making this one of the best features of the Convention.

On Tuesday night, March 27th, before the dance, Miss Henrietta Hudson, of New York, who has become famous as a worker in color photography and especially with Autochromes, will give a practical talk and demonstration on the commercial use of direct color photography or Autochromes. Miss Hudson has been successful in portraying difficult subjects, and an excerpt from a recent newspaper notice will be self-explanatory:

"Among the most strikingly successful and beautiful plates of Miss Hudson's collection were those portraying soap-bubbles. The honor to be the first to have accomplished the rare feat of fixing a soap-bubble on an Autochrome plate belongs to Miss Hudson, who, as long ago as last spring, made her first experiment with these interesting subjects. One of the bubbles portrayed by the Autochrome was taken for Mr. R. J. Fitzsimons, the Lumière agent, and lived for two hours and thirty minutes. The other taken for Mr. Louis Tiffany, lived in his open studio ten minutes, uncovered; and in her own laboratory Miss Hudson carried a bubble from one window to the other for a sunlight-exposure, and it lived fifteen minutes, uncovered."

Now for the banquet on Wednesday night. The committee consisting of the



ROGER L. KIRK, Philadelphia,
Chairman of the Banquet Committee for the Convention of the Middle Atlantic States



SCOTTISH RITE BUILDING
S. W. cor. Broad and Race Streets, Philadelphia

traveling men, manufacturers, dealers and their representatives, with Roger L. Kirk, as chairman, have arranged for an evening that you and your ladies will be entertained in a delightful manner. This is an affair that you should not miss.

In the manufacturers' and dealers' hall, every booth and desk space has been sold, and you'll see the latest that makers of things for the photographers can produce.

Don't Forget Philadelphia March 27, 28, 29.

DON'T knock another man's line to sell your own. Every knock is a boost, and you will make more friends by saying nothing than to ridicule and knock.

Questions and Answers

Dear Sir: I would like to ask your legal department a question in regard to a bill of goods for which we do not feel like paying.

A salesman sold me a bill of goods and put down every article and price after each one. He then gave me a duplicate slip and he kept the other. The goods came all O. K. and the first of the month I received a bill and the goods had a slight raise. The salesman had just left the store three hours before I bought the goods. I wrote out a check for what the salesman's slip called for and went into the store and gave them my check, and said, "You have made a mistake on my bill." The proprietor went up in the air and said, "Send back the goods; we can make 10 per cent more on them," and handed me my check back. These goods had my name on them and I thought he would consider that and take my check later. About three months later I wrote him and said, "Your check is waiting your acceptance at the studio," but he will not accept my check. He is now going to sue me for the amount.

Who is right?

Respectfully, F. J. D.

[If this salesman had authority to sell goods at a definite price—in other words, to make a contract then and there—the transaction was undoubtedly complete when he took your order and gave you a duplicate of it. If it was complete, his employer was bound by what he did and will not be able to recover from you any more than the prices named in the slip which was left with you. It looks to me as if the seller in this case is simply trying to put something over on you because he found his salesman had sold too cheaply.—E. J. B.]

*

Lottie—He wore my photograph over his heart, and it stopped the bullet.

Tottie—I'm not surprised, darling; it would stop a clock.—*London Sketch.*

A Practical Studio Talk

An Address given at the New York State Convention by Emme Gerhard

Sister and brother photographers. It is a great pleasure and honor to be with you.

I don't know that I can tell you very much that you haven't already worked out, perhaps better than we, as most of us work very much the same.

But sometimes we need something to awaken our dormant thoughts, or mentally a sort of a boost, and that boost might come from the post card man, as well as from our shining lights. It isn't to imitate someone that we need, but something to awaken ourselves, to do the things we should do in our own way.

Now, I can give only a few ideas that we have worked out successfully.

If you will come with me I will show you our posing room (I stretched a point to say that).

My room is 20 x 30, nice, big side-light of clear plate glass, a top-light of corrugated glass, and no curtains.

I often wondered why some photographers photograph everybody through a little hole in the skylight. You know if I wanted to work like that I would just build a little hole in the first place, thereby doing away with the dirty curtains.

The light is good somewhere in my room all the time. The lower part of the skylight has a large window-seat, just splendid to take pictures there in cloudy weather, or children any time. On both sides of the skylight, several feet back, we have real windows. One finished in the mission and the other elaborate. Now, when people sit before them, there is a natural light coming from one source, and the open skylight gives enough illumination in the shadows, and they are pretty, for the people look real before them and not like the awful artificial windows under the skylight, with a flood of light on the window and on the sitting. Why, you can't beat nature, and you cannot do unnatural things and make them look natural.

Now, that's one side; the other three won't take so long. On the other side we have two book cases, a mantel and a grate with a real fire. The book cases have nice draperies on the doors, but the inside is for junk, toys, draperies, lenses and you know all the other things that should not be out.

The third wall: There is a door leading into the waiting room, and another door with a rather elaborate casing, leading into one of the dressing rooms. I expressed a desire one time, for a door just like that, and I got it. Now every little while sister reminds me of the fact that the door cost $170, so you know we are going to keep that for good and always. Now, further down on the wall, right opposite the light, I have made nearly all of my better work.

One time we had a visitor; when he looked at the skylight with no curtains his jaw dropped, and he said, "Don't you use curtains?" "No, and I use every inch of the room." "Well," he said, "you surely don't use that wall with that flood of light on it," and I said, "Yes, nearly all my best work is done on that wall." He said, "You know, if you went to the college of photography I just came from you'd upset the college."

Now, for the other wall: Half of it is used to stack the bust chair, about a five-foot ground, white on one side and black on the other, head screen, side screen and reflector. In front of them is placed a nice Japanese screen, and on the other half of the wall is a large radiator. Around it we built a sort of Juliet balcony, and three steps on one side for brides, children, etc.

Now, you are in my room, and the walls are all the backgrounds we have. When you enter you feel like you are in a nice, clean, bright living-room, minus all pictures.

When a sitting is announced, my assistant, who is a girl, gets ready for that kind of picture that sister says "the office

does not need to give them an art course to understand them." But in addition to these they all get some of the others.

Now, for the psychology: First of all, when you come in, no matter how many troubles you have had in the work rooms, shut the door on them and greet your patron with a big, pleasant smile, and you will find it will be fifty-fifty coming back. That's half of your picture. Now, if you don't get that radiation of mind, life or soul, you will get a real good picture of a dressed up corpse. And they are dead pictures, and people put them in boxes to get rid of them.

Children are natural. You only need to love them and they respond immediately.

Men likewise are natural. They are the most easily photographed of all, and have the most money to buy pictures. Many times I am asked if I dislike to take pictures of men. No, indeed, just love to take their pictures. They get at it in a business like way, and get it over, and go. And there is not a bit of trouble making them smile either.

The greatest difficulty I have found is in reaching the real woman. She is prettier than man, and better as a rule. Then why don't she photograph better? Because! She is not yet willing to take herself as she really is. We must still get her ideal, what she would like to be. She has lived in the thought that her beauty comes from the outside, and it takes curls, lace and ruffles to make her pretty, when her real beauty comes from within. Watch what the world calls a homely woman transfigured with an animation, and she is beautiful. Now, occasionally, in order to reach the real woman, I throw an old shawl around her shoulders, and take down her hair. Robbed of all material decorations, the real woman comes forth. Many very pretty pictures can be made this way, and when they are framed, hanging on the wall, they are real advertisements for you, for you have given the little woman something to talk about.

To this class of picture we can trace hundreds and hundreds of dollars' worth of free advertising. For we have gotten sheets and sheets of it in our own town. Our newspaper christened us "The Soul Photographers." They came out in big type. We had the soul mate, and the soul kiss, and now we find the girls that make soul pictures. And, of course, it was good advertising, and "Barkus was willing."

Now, I would suggest having a girl assistant, and when the woman's clothes need adjustment, let the girl do it. The woman in her mind is completely fixed when she leaves the dressing room. Then when you have her posed, and begin to fix, she wonders if that is all really necessary, as she is not supposed to look at what you are doing. Now, we know that she is made up of a hundred things that do need adjustment. Every gown taken from one angle needs to be handled. Now that woman will be sure it was necessary if you let the girl fix it for you.

Shortly after we were in business, an elegantly gowned, rather stout woman, came for a sitting. Feeling rather doubtful about my ability to please her, I asked a demonstrator from one of our plate houses, to help me, which he gladly did. I took my post at the camera. He was very gallant and asked her to allow him the privileges of an artist. She naturally consented. First he posed her hands with a fan. Then he was very careful about the décolleté line, adjusted her waist, fixed her skirt Anna Held like, and put paper under her train. She let us make two or three negatives, and said that would be enough; she was sure we had very good ones. Consequently, her order was very small. Now, I am sure she stayed away from a studio for a long time after that terrible ordeal, and she never did come back to us.

Since then I don't keep them in a position very long. When we don't get just what we are after, we make believe we have taken the picture, going through all the motions, but pulling the slide. And if they



Gerhard Sisters
St. Louis, Mo.



Gerhard Sisters
St. Louis, Mo.

happen to ask for that particular pose, we just say they moved.

We start the sitting, as I said before, with that class of picture that sister says "the office does not need to give them an art course to understand them"—bust picture, sitting, standing, plain backgrounds, anything that might suggest itself. You all know how to make them or you would not have money enough to come to the conventions. After that we take them somewhere around the room. Reading a book at one of the windows, or just resting, arranging flowers in a vase, real ones, not the dusty kind. If she is sentimental, we have her sitting in front of the mantel, reading a letter. Throw the envelope on the floor. Or she may be coming in the door or going out of it. Some look better going out than coming in. If she is literary, we let her write.

Now, occasionally, we like a suggestion of action. The foot slightly tilted, and the body forward usually throws the line of the dress forward instead of back. In order to draw the dress back, we fasten two or three safety pins with long threads fastened to them (white or black as the ground might be) getting the line just where we want it.

For portraits of men we also start with the plain head and shoulder, white or dark ground, as we find many need them for publication. Then the double light, smoking or hat on. They seem to bring out the character lines so beautifully. Men also take splendid positions writing or just the interruption if they are bald. Don't be afraid to make odd pictures of men; if you don't sell them it is because you are not making them, and, as I said before, men are the most easily photographed and have the most money to buy pictures.

Now, in conclusion, I wish to say, work for the real man, or soul, which is the motive power, the active force or directing agency of expression, instead of just flesh and bone; perpetuating the sweet innocence in the child. Then our pictures, like the Masters', will live.

Portrait Perspective

Perspective in photography is a much discussed topic, and considerable ambiguity arises from a want of agreement on the part of the contestants as to what is legitimate artistic perspective. To say that the lens gives false perspective is to assert what is not true, because the perspective of every lens is mathematically correct. On what, then, does the dispute hinge?

As far as pictorial work is concerned, the photographer must satisfy the normal perception; the instinctive idea of how objects should look to please the vision and not seem ridiculous because of the apparent abnormity of the presentation. It follows, therefore, that we cannot insist we are right in our perspective because we are geometrically correct. True, in landscape the latitude of variation from the normal is considerable, and yet we might be within the category of the artistic in our deviation. But in portraiture the sense of proportion is more outraged by even a slight declension. The deviation from what we regard as the normal is more apparent, even to an observer who has little artistic perception, as in the case of the feet of the model being directed toward the camera, or where the hands extend forward upon the knees or lap. Such extreme cases, to be sure, the pictorialist instinctively perceives, but in head and bust pictures one often may have a vague sense of something wrong rather than a conception of what the fault truly is.

Distortion of this sort, for artistically it is distortion and destructive of pictorial effect, depends upon the character of the pose, as well as upon facial peculiarities. Sometimes advantage may be taken of this perspective to the benefit of the presentation of the model. The photographer, for instance, may improve the look of an insignificant nose by taking a nearer point of view, and artistically this is allowable.

When, however, the pose is a standing one, full length figure, if the camera is too

close up, the hands are exaggerated, while the head and feet, according to the elevation of the camera, incline toward the edge of the plate.

One is often asked for some rule as to the distance between lens and sitter, but it is impossible to give any set rule for guidance.

The focal length of the lens merely affects the size of the image, the relative proportions remaining constant.

Under normal conditions, for bust pictures the camera should never be less than six feet from the model; a further off point (10 or 12 feet), the size of the image being a controlling factor, however, is preferable. For standing figures, double this distance should be taken.

The most glaring deviation from normal is seen when a lens of medium focal length is used to get large size heads.

Every studio camera should be supplied with a swing back. Most portrait cameras are so accoutred, but unfortunately many operators forget the aid to good perspective this important adjunct affords. They appreciate its importance in architecture, but overlook its worth in portraiture. Some, on the other hand, misuse it, which is worse than ignoring it, and so get falsity of appearance. Wherever it is used remember that a smaller stop must be inserted.

Get Out of the Rut—(Concluded)

C. H. CLAUDY

Getting in a rut in the *kind* of work one does is not the only path, the traveling of which leads to the land of "down and out"; a photographer who changes his styles and finishes as often as the arbiters of fashion change his wife's clothes, can get in a rut, too. For this man it is not *what* he does, but the *way* he does it, which wears his rut. And perhaps in methods, more than in results, does the rut wear the quickest and become the deepest.

I am not referring to the man who develops each plate individually when he might save time and produce better average negatives by the tank. I am not speaking of the man who uses an old style, slow lens for portrait work because he has never been able to save the money for a modern lens. Such cases are hopeless—too deep in the rut to climb out, and no one can pull them out. No, I don't mean that *every* man who uses tray development is necessarily in the rut—far from it. Who has always used hand development, who will never try a tank, who "doesn't believe in it," who thinks it a "new-fangled notion"—yes, *he* is in a rut. But if a man tries several new methods and comes back to the old as being the one he is most successful in using—that is certainly not being in a rut.

The individual I have in mind, in a rut of old methods rather than old styles, is hopelessly old fashioned and *doesn't know it*. He uses a cumbersome book or books, not because he likes books better than cards, but "because I have always used them." He traces his work from studio to finished picture more by good luck than good management—the name of the sitter perhaps painfully written on the edge of a plate being the sole identification. He does it, not because it is *his* best method, *having tried all others*, but "because I have always done it that way." The shop ticket, the cost system, the modern adaptation of modern business methods to studio work, is not for him. Try them? Not he! He never *has* used them, he always *has* managed somehow, *why* tempt fate and try anything new?

No one knows when you first step in a rut but you—unless it is mighty deep and your head no longer shows over the edges. When that time comes, Blink across the street gets your trade. But so far you are the only person who is conscious that you have been moving very slowly, if at all, and



that the world has been skeedaddling by at a great rate. All right—the first step is taken when you face the fact. And the next is not hard.

In the first place, read this magazine with your *brains*—not your eyes. It has advertising in it. People don't advertise useless, unsuccessful articles long—they can't afford it. Have you tried a rotary print dryer? Have you tried a tank? Have you used advertising cuts prepared for and given away at the cost of the cut and the stamp it takes to write for it? Is your printing room modern or are you still standing frames on edges on tables at various distances from a gas or electric light? When you read the advertisement of the printing machine, do you call it "bunk" or do you think the advertisements are lying to you, or are you just plain lazy in your head? Do you know there is apparatus made which will speed up the whole operation of picture making, relieve your mind of wearisome details, and thus give you more time for doing better work and still make as many sittings as usual?

I could occupy pages instead of sentences in cataloging all the modern things which are yours to try. But I won't. Nor I won't be idiotic enough to suggest that you buy them and try them all. But he who never puts any money *into* his business is pretty apt to find out before long that he can't take any *out!* I am not assuming that even the man in the deepest rut is so moth-eaten with the ideas of a bygone age that he never buys anything. The trouble is, he buys always *the same old thing.* I know two studios where they still buy whetstones and trimming knives and trim with a straight edge because—because—well, think of a reason why a man won't spend seven or eleven dollars for a trimmer and I'll finish the sentence.

The way is open before you. Demonstrators will swarm upon you if you only give them a hint. Chemists, mechanicians, engineers, skilled workers, inventors, labor

day and night to find new ideas, new processes, new apparatus, cameras, lenses, accessories, means, methods, ideas, advertisements, money makers, for *you!* If you imagine your pocket-book or bank account a pearl and pretend you are an oyster, that's your misfortune. It's not the fault of the people who want to help you make good exactly as much as they want to make good themselves.

Are you in a rut? Honest? Then reach up and grab the first hand you see—admit it, ask for some light, a catalog, a demonstrator, and you'll learn, almost before you know it, how much you've missed, and how little you are going to miss in the future!

Incidentally, climbing out of the road-ruts lets you see more custom than you can take care of—and the fellow that's not in a rut never has to worry about Blink across the street!

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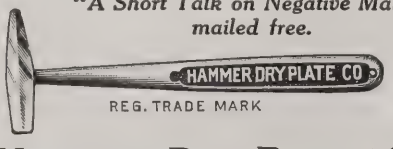
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What's Doing in Photography

Louis Fleck has opened a studio in Saybrook, Ill.

A. E. Erickson is preparing to open a new studio in Estherville, Iowa.

Runions' Studio of Canton, N. Y., was damaged by fire on February 28th. Origin unknown.

The studio of Pierre De La Franier, in Buffalo, N. Y., was considerably damaged by fire on March 4th.

The studio of Ethel Zener, Kansas City, Kansas, was destroyed by fire sometime in February and will not be rebuilt.

Prof. R. J. Latshaw will open a studio in Spokane, Wash. For a number of years Mr. Latshaw was instructor at the Bissell College.

J. B. Trotter, formerly of Kennett, Mo., died at Blytheville, Ark., on February 25th. He is survived by his widow and four children.

*

Dean of Camera Men is Claimed by Death

Thomas William Smillie, Fellow Royal Photographic Society, photographer for the National Museum since 1869, and custodian of its section of photography since 1897, died at the Homœopathic Hospital, in Washington, D. C., on March 8th, in his seventy-fourth year, after an illness of about a week. Mr. Smillie was also honorary president of the Federal Photographic Society of Washington, and was probably the photographer longest in the service of the Government.

Mr. Smillie was born in Edinburgh, Scotland, in 1843, coming to Washington about 1848. He was the son of a celebrated landscape gardener. He was educated at Georgetown University, where he specialized for two years in chemistry, and then took up medicine, but gave up its study after two years on account of ill health. While he never received a degree in either of these courses, his early training laid a remarkably good foundation for his career as a scientific photographer in later life.

Mr. Smillie was dean of the Government photographers. For years he served as honorary president of the Federal Photographic Society. His researches extended over nearly every branch of photography and he was the author of numerous articles.

The members of the staff of the Smithsonian Institution and the National Museum held a memorial meeting in honor of Mr. Smillie at the Natural History Building of the National Museum.

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in regard to spacing and improvements in composition when you order **Luminous, Sketches** or **Porcelain Miniatures.** We wish to give you such work from your negatives as modern photography calls for. Our booklet No. 4 is worth reading.

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STUDIO FOR SALE—Not a run-down, dilapidated, antiquated place. A newly furnished and decorated studio with highest-grade camera, lenses, grounds and accessories. Sixty miles from New York. Thirty-thousand city. A man capable of making artistic photographs will have no competition. Price very low. Robert Sadison, 4 Virginia Avenue, Poughkeepsie, N. Y.

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The British Journal Photographic Almanac for 1917. Geo. Murphy, Inc., 57 East Ninth Street, New York City, agent for the United States. Paper covers, 50 cents; cloth, $1.00; postage extra, according to zone rates; weight, 2 pounds light.

Notwithstanding the diminution in the number of pages of text matter and curtailment in advertisements, the issue is a very creditable one, despite the unavoidable restrictions imposed upon the publishers.

The number of copies for this edition is ten thousand short of the last issue, and consequently there will be a shortage in supply. Hence, it is incumbent upon those who desire to secure a copy to purchase early, as the popularity of this Almanac has always created a demand for it. Despite the impediments imposed, the Almanac for this year contains much useful and valuable information in matters pertinent and practical.

The introductory paper by the editor, "Chemical Notions for Photographers," will be found particularly useful to photographers who have not had a special training in chemistry, but only a working insight of processes, and who wish to know in a more technical way the action of chemical bodies employed in photography. It gives a clearer view to the non-chemist than a good many treatises denominated "Photographic Chemistry." The Almanac has its usual amount of information about formulæ and photographic processes.

*

"'George,' said the young lady, after the young man had proposed and been accepted—'George, dear, I've got a surprise for you. I cook as well as I sing.'

"George coughed.

"'In that event,' he said, 'we'll board.'"

BULLETIN OF PHOTOGRAPHY

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210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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VOL. XX, No. 503 *Wednesday, March 28, 1917* Price 5 Cents $1.50 per Year, Post Free

DaVinci for Portraiture

We have but few finished works by DaVinci, although we are told that he was an indefatigable worker and insatiable student, but what we have possess such merit as to be priceless. He is extremely susceptible to all that is delicate in human nature. He appreciated the tapering hands and beautiful features of women, and especially reveled in the contemplation of soft, waving tresses. With all this tenderness of treatment there is strength and vigor. He has the unruliness of the intense realist, but invests this realism with an ideal grace short only of the supernatural.

He should be an inspiration to the photographic student of artistic portraiture. An attentive study of his pictures is a good education to those of us who, while confident of the importance of realism in art, still feel that there is something more in portraiture than the summation of the features which go to make up the likeness. A portrait having something of the spirit which at times animates the sitter, some passing emotion mirrored in the face, is possible to our art. Let us seek to achieve such. The Renaissance painters delighted in portraying smiling countenances, but it is not the photographic smile. Their pictures of young women with laughing mouths and mirthful eyes show not the stereotyped smile that "won't come off."

DaVinci in particular could make his faces smile. We see it lurking furtively about the corners of the mouth of Mona Lisa, slyly peeping from the angle of her eyes and softly rippling over the whole face. We see it in the picture of St. John, more ecstatic; but the picture of Mona Lisa fairly fascinates us. There is a play of lights and shadows, convincing us that it is no fancy ideal portrait, but the veritable, realistic reproduction of some intensely fascinating Italian woman with whom he was intimately acquainted, intuitively divining her spirit.

That face has a character; a loving, corporeal significance. Thought flashes from every glance of her eyes, which speak directly to us. Study for a moment, if no longer, those hands. The figure is a three-quarter one, and the head is somewhat turned from the front, but those eyes gaze right at you. The body is turned a little in profile. How expressive the action indicated in the arms, though in repose. One arm rests upon the chair, the other comes foreshortened from the background and one hand is laid over the other. Note what suggestion of depth to the picture this

gives. Those hands are not "unruly members," but converse as eloquently with us as the face. They are not like the hands in the portraits by VanDyck, mere superficial enrichments to the portrait. Their easy indolence of pose adds immensely to the individuality of the model.

Note the extreme simplicity of the costume. The disposition of the drapery is natural and pleasing; the crumpling is just as real as in a photograph. Mona Lisa must be studied close up to appreciate its wonderful quality. There is nothing impressionistic about it. It is this which makes it akin to some of our best pictorial photography. We urge a study of it in a sort of missionary spirit, hoping to reclaim our photographic art from its present position where there is danger following in the path of the degradation of modern art.

Commercial Photography

SIXTEENTH PAPER

The accidents which contribute to impair the beauty and gracefulness of the human form are so much more numerous than those affecting any other animal form, that it is a rare phenomenon to find a perfectly formed man or woman. It is not necessary here to dilate upon the cause of this falling off, other than to mention that it is due to the wearing of clothing, luxurious habits, and the constrained employments of civilized life—which mar whatever beauty may have been congenitally conferred.

The lower animals living in a state of nature have been better preserved, and even under normal conditions imposed by domesticity they still maintain their characteristic forms. We are tempted to go on and show the value of animal photography for the purpose of decorative art, but our paper is a practical one and we reserve the pleasure of dilating upon the art phase, confining ourselves to the technical and commercial phase of the subject.

Animal commercial photography is an important field and offers the inducement of considerable emolument to the skilled worker. But it is a subject which demands good judgment coupled with taste, and we might add a real sympathy with the subjects under treatment.

To photograph horses and dogs, for instance, one must be to the manner born, besides possessing considerable experience in the treatment. Animals, like children, have an intuitive sense of real and assumed consideration. To photograph children, as you may have learned, you may have to stoop to their childish level and become one with them. You must have a genuine love for them or you are a failure at the start. Now, with most domesticated animals, while you cannot stoop to their level you can have a regard for them and indeed fellow-sympathy. The horse or dog must be assured of your friendship. As to the horse, you must presume upon his intelligence and in a measure, after you have him in a good humor, let him manage his own pose. Go boldly and confidently up to him, stroke him down, and if of a sprightly breed let him take a canter around, marking by a tuft of earth, or something similar, the place on the ground where you wish him to stand and where you have established the focus for the picture. There are some minor points to note before you make the exposure.

First, the background; but really this may be determined upon beforehand and in association with the place where the animal is to be posed. The background setting should be of a character to contrast properly with the creature; that is, to give sufficient relief and definiteness of outline to the form and to particularly exhibit the good features of the animal. We may caution against having anything in the background which shows up unpleasantly in the finished picture, projecting, as it were, from the anatomy and looking ridicu-

lous; as, for instance, a branch of a tree, or a clump of bushes growing apparently from the head or some other part of the animal.

In taking horses, note that the feet are far enough apart to show well and that they are distinctly lighted well up to the knees. The head, too, must be at a proper angle to the line of the picture, and the ears forward. As we said, the horse will contribute much to your success. You have generally only to watch the favorable moment when the animal is at his best.

In photographing the various parts of the saddle horse, choose a field which is on a slight eminence, in order that the animal and its rider may stand out in considerable relief instead of being confused in a background of brush or foliage. Animal photography demands sharp focus. The importance of showing considerable minutiæ is patent to the commercial man, and there is no need of cautioning him against the futility of soft focus.

Use the best possible lens working with the largest aperture, and let it be a long focus lens for two reasons; first, because it enables you to get a picture at a reasonably good distance from the animal, and thus avoid arousing his suspicion that something unusual is going on, which might make him restless and irritable; and, secondly, the length of focus enables you to get proper perspective and presentation without distortion of the image. We have seen photographs technically good where the use of the short focus lens caused such a distortion of the fore parts of the animal as to be really absurd in the etymological sense of the word. Sometimes the animal under treatment, just as with children, must be told to "look pleasant." That is, we must get his attention at the critical moment, and if this be attempted by snapping of the fingers or waving a handkerchief close up to the animal, as is often done, he naturally takes fright and the opportunity is lost.

Probably the failure of the novice at such work is due to nervousness about the results, or a hurry to get the picture, resulting in the pressing of the bulb too soon, only to find that some part of the animal has been cut off.

For leaping horses or dogs, where the movement is not uniform, it is best to observe the slowest phase of motion and then to make the exposure. A horse clearing a fence, or a dog jumping, comes to a point of minimum velocity just before descending; and, fortunately, at this phase the picture is more interesting. This phase is at the highest point. Watch for it and control your excitement, and press the bulb just as the descent begins.

We have treated of the horse only, but have space in the next paper and hope to give some advice about the photography of other animals.

*

Rules and their Observance

There is a good deal of what may be called "honest quackery" amongst professionals in any art, and a tendency to mystify the uninitiated by words without wisdom which serve only to darken counsel.

The best safeguard against any assumption of art which seems to us of doubtful propriety from a natural and instinctive sense of its preposterousness, is for the inquirer to look doubtingly at any rule which promises a royal road to art. In other words, it is well to question the value of our own dexterity when we find that any rule is a labor-saving device.

There is no easy road to good work. The journey to success is up the Hill Difficulty. Set rules, of course, have attained their standing, because they are often the exponent of strenuous effort on the part of someone whose labor has discovered their worth, but they are not inviolable and should be employed only as a check or gauge to judge of your progress. Originality, individuality of expression is only possible by an understanding of the principles upon which the rules are based. The individual factor, personal application, is just as important as conformity to established principles.

It is the unfailing indication of a superior mind that, without contemning forms, it appreciates when and where to break through these forms in obedience to principles.

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(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge.* A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

When a Minor Buys Goods from You, What Chance Have You to Collect?

A mix-up which a client of mine (a wholesale dealer) got into with a minor who went into the retail business recently, inspires me to warn readers hereof that the law goes the limit in protecting minors by allowing them to repudiate their business contracts almost at will.

In the case referred to, the minor, who was somewhat over 20 years old, went into business for himself. The wholesaler, knowing him to be of good family and believing him to be over 21 years old, sold him some goods. He did not succeed, and when the jobber finally made legal demand for the payment of the account, the minor snapped his fingers at the whole matter. He had gotten the jobber's goods, had sold them and used the money, but nevertheless the law would not compel him to account. The theory is that it is so important that infants, as the law calls everybody under 21 years old, should be protected from imposition, that a minor will be permitted to repudiate *any* contract (except for necessaries) even though there is no question of imposition in the particular case.

There is a case along this line in Pennsylvania which has been attracting considerable attention. A young man named D. F. Haupt, who was between 20 and 21, took charge of his father's lumber business after the mother had conducted it for a year. The father's name was D. P. Haupt. The boy adopted a letter head on which he printed "Established in 1862," and "Wholesale and Retail Dealer in Lumber and Building Materials." He then, on this letter head, wrote a letter ordering goods and stating that he was the successor of D. P. Haupt. He got the goods and utilized them in his business, but refused to pay for them. When he reached 21, he formally repudiated the contract, as he did a number of others. The creditor sued, but lost. The court said:

> Except for necessaries an infant is not competent to bind himself, nor is he liable on the contracts he has made.
>
> Where an infant has made no misrepresentation as to his age, the mere fact that the person with whom he deals does not know of his minority, or even has reason to believe from his appearance that he was of age, does not render the contract valid, or prevent the infant from disaffirming it; nor will the mere fact that the infant does not volunteer information as to his age invalidate his contract.
>
> The mere silence of an infant as to his age, when making a contract, does not constitute a fraud which can be made the basis of an action against him for deceit.

So the creditor lost both his goods and his money. It looked like the triumph of dishonesty, yet young Haupt acted clearly within his rights.

I note by the same reports that other creditors have been trying various plans of getting this boy, but all have failed. In a case decided very recently another creditor tried a new tack. Advised by his counsel that he could not enter suit in the regular way because the minor was not liable on his contract, he issued a writ of replevin against the goods he had sold. This was to seize the goods on the theory that title

had never passed to Haupt. Of course the goods were long since consumed, but in replevin if the person against whom the writ is issued has had the goods but cannot produce them now, he must account for their value. The wily creditor therefore thought perhaps that Haupt could be made to pay in that way. But he, too, lost. The court said in part:

> The defendant, while a minor, without disclosing his minority, purchased a carload of lumber from the plaintiff. He attained his majority not long after, and in writing disaffirmed the contract to pay on the ground of infancy. At that time some of the goods were still in his possession, but no proof as to the quantity was offered. The defendant became of age on December 23, 1908, and on December 17, 1913, long after the goods were disposed of, the present action of replevin was started.
>
> It is true that under the replevin act when the plaintiff does not get possession, he is entitled to the value of the goods. But if we were to allow a recovery by the plaintiff, we would merely be affording a means to collect a debt by reason of a change in the form of action and this would render the defendant liable for that which he, under the law, could repudiate when he became of age. Anyone contracting with a minor, instead of bringing an action in contract against which the fact that he was under age could be pleaded, could by merely changing this action to replevin obtain a judgment for his claim irrespective of the fact as to whether defendant was in possession of the goods or not. This would be accomplishing by indirection that which the plaintiff is prevented from doing directly.
>
> The act of the defendant will not meet with the approval of any honest person, but the wrong that was done, it appears, must remain without remedy. The hardships which must arise in particular cases must yield to the operation of the general rule founded on public policy, intended to prevent persons in fact under age, from the danger of imprudent contracts.

My judgment is that even though this boy's transactions ran into a million dollars, and even though he utilized that million to make two million for himself, which he still has, nevertheless he cannot be made to pay one cent of the business debts he incurred while under 21.

Always provided that he made no false representations about his age. If he said he was 21 when he was not, he can, of course, be arrested for obtaining goods under false pretenses, and can also be made to pay in a civil action.

The moral, when dealing with customers, whether wholesale or retail, who look as if they might be under 21, is obvious. Ask them and get their statement either in writing or before a witness.

(Copyright, 1917, by Elton J. Buckley.)

*

Camera for Aerial Use by the Army and Navy

The Eastman Kodak Company has achieved the invention of a camera for use in aeroplane operations and is now prepared to furnish it to the War and Navy Departments. The United States Government has engaged to take the complete output of the Kodak Company as fast as these cameras can be supplied.

The Eastman camera for aeroplanes is said to be superior to any camera for aerial use now employed by any of the European armies. It is adjustable to practically any angle, instead of being operative only when directly over the object to be taken, as is the case with the British and French cameras. It is equipped with various safety devices rendering it adjustable to different conditions of the atmosphere, including rain and fog.

Several local tests have been made recently of the camera and all these have proved satisfactorily. The camera is able to take pictures at a height of nearly 5,000 feet. Either film or plates may be used in it.

*

Associations Plan Merger

A meeting to discuss the merging of the Ohio–Michigan and the Indiana Photographers' Associations was held in Toledo on March 13th.

The Executive Board of the two organizations will be entertained by the Toledo Photographers' Club.

The merger of the two Associations will be accomplished in July, it is expected, when they will hold their conventions at Cedar Point.

Important Lists for the Studio

C. H. CLAUDY

"What lists ought I to have, how big should they be, how shall I keep them, how often should I write to them, how do I make them up?"

Such is the comprehensive question which comes to my desk in a letter this morning from an operator who tells me he has just formulated plans for going into business for himself, but who suddenly realizes that although he thoroughly understands the making of pictures, he is somewhat at sea when it comes to the business end of his studio.

The first and most important list this man cannot have yet—a list of his customers. But he will make it as he gets the customers.

Second in importance is a list of prospects—that is, names of people he has reason to believe are now, or will be in the near future, in the market for photographs. The making of this list of names is highly important, because if it is carelessly made it will waste a lot of money spent in writing to the names. To gather names from anywhere, as from telephone book, city directory, society columns in the newspapers, etc., is a great mistake.

The foundation for such a list will come frome names given you by your customers, or the names of friends who accompany your customers to your studio. It will be added to, from time to time, if you have the opportunity to find that some one name you have is one which belongs to a special group. Thus, the photographer made a picture of a young woman who was employed in an office where there were thirty other girls. Realizing the possibilities, the photographer offered her her pictures at a discount for the names and addresses of the other girls, with the understanding that the girl who received the discount was to show her pictures to all her co-workers. The thirty names and addresses netted seven new customers within ten days, at the cost of the discount plus a personal letter to the thirty!

There should be several special lists in any studio doing anything like a repeat-order business. Probably the baby list is as productive as any. It is made up wholly of new babies' names and the names of baby customers. The birthday letter, sent two weeks and, later, three days in advance of the birthday, has always been a potent tool in getting orders. The birth column in the newspaper, with the telephone book and city directory as checks, will keep this list growing, without allowing it to become padded with useless names.

The bride and groom list should not be neglected. Weddings are prolific producers of new business, and a list of prospects is easy to obtain from the newspapers. Engagements should be catalogued and care taken that they are checked up, so that invitations to have wedding pictures made do not come too soon. A bride-to-be is a busy person and apt to forget. Few wedding dresses are finished more than two weeks in advance of the wedding, and while bridesmaids are usually elected early, they, too, are not completely robed until a short time before the wedding.

Special lists for special opportunities will occur to anyone who will think. If you have a lodge in your town which keeps a lodge album, use that whole membership for a list to get a yearly letter or reminder. Many a man will have his picture made once a year for his family if he is approached the right way, and as many will persuade their families to the yearly picture if rightly reminded.

Lists are infinitely more serviceable if kept on cards than in a book. The system employed may be simple or complicated, but as a general rule, the simpler the better. The name, the address, the date written,

and the number of the letter sent (said number referring to a numbered copy in a scrap book) is the vital information to start with, to which should be added the result, in red or green or blue pencil—or by a star pasted or stamped on the card—when a result is accomplished.

There is no use keeping a list which isn't kept up-to-date, and which isn't the main end and aim in life of some one person in your establishment. Lists which are moss-grown with time, or heavy with "dead" names are worse than useless, since they eat stationery, time, and postage stamps without any prospect of a result. The word "dead" can be applied to a name which refuses any sort of response after a reasonable interval, but the actually dead should always be removed instantly. For this purpose the person in charge of the list should carefully oversee the death column in the papers and check off the names in all lists. It may at first sight seem rather a task—the morning paper says that Hiram Green has passed away, aged fifty-two—and someone faces the job of looking up Hiram Green in half-a-dozen lists. But obviously he isn't in the engagement, the bridal or the baby list, so that Green need be sought for only in customers, prospects and special lists. Too much care no man can take in this respect—asking a person to come and be pictured is a shock to the relatives if the person happens to have gone the long, long road!

But making and keeping lists, like almost all the rest of the business side of photography, is a matter of common sense. Use your head—see that the lists are kept up with live names, that unresponsive names do not remain to lose good money for you, and that a little more, rather than a little less, than you think you can manage be spent in postage and telephone calls on this list, and you will find, as almost all successful photographers have found, that the list, properly made and kept, is the road to success.

Picture Exhibit at the National Convention in Milwaukee

The picture exhibit at the National Convention this year is planned to serve two purposes. First, to furnish those who send pictures to the exhibit such information and constructive criticism as will enable them to better the general quality of their work. Second, to show those who come to the Convention some of the best work that is made in America today.

The primary consideration in accomplishing the first aim is the selection of judges who will be able to analyze the pictures that are submitted and who will be able to put into concise and positive terms the points that they find in the pictures. Although the Board is not ready to announce the names of the judges, the President is in communication with three competent men who, if they can be secured, will comprise one of the most competent juries that ever passed upon the pictures at a National Convention.

The judges above referred to will have charge of the portrait class. Ratings will be given on the four following subjects: Composition, Tone Values, Background Treatment, and Exhibition Effect. Twenty-five points will be allowed for each classification.

Two judges will be appointed to pass upon the pictures in the commercial class. Just as great care will be used in selecting these judges as those who will have charge of the portrait class. They will furnish ratings on the following subjects: Utility, Composition, Lighting, and Technique. Twenty-five points constitute perfection in each classification.

The judges will divide the pictures in the portrait class into three divisions. Those

rating 60 per cent or more will be placed in Class A, and from this class, not to exceed twenty pictures will be selected for the National Salon and certificates of merit will be awarded to those whose pictures are selected. Pictures rating between 50 and 60 will be placed in Class B. Those rating below 50 will be placed in Class C. Classes A and B will be catalogued.

This classification is arranged to overcome the objection made at some of the recent conventions where all of the pictures have been hung together, so that it was impossible for those who viewed the exhibit to determine which the judges considered the better pictures.

At the last convention only three pictures rated 80 per cent or better. The highest rating given was 83. There was a total of 155 pictures that rated 60 per cent or more, and salon honors awarded to pictures rating as low as 70 per cent. Therefore, one can see that the judges have used a very close marking and have established a high standard to be attained only by careful selection on the part of the exhibiting photographers.

It is suggested that only those pictures which have been made since the last convention be entered in the exhibit this year. This suggestion is made because the Board believes that a ruling of this kind will result in the greatest good to each exhibitor.

Special distinction will be given the pictures in Class A. Screens will be constructed so that the pictures in this class may be shown to the very best advantage.

Prepare your prints now, or at least begin to prepare them, and when you have them ready send them to Photographers' Association of America, care of the Auditorium, Milwaukee, Wis., transportation charges prepaid. Do not put this matter off until the last minute and then send in any old thing you have on hand. If you send your exhibit in now, it will be well taken care of until convention time. You may enter three pictures in the portrait class and three in the commercial class. There is no ruling as to size or style, and they may be framed or unframed, just as you see fit.

All exhibits must be packed and marked carefully. The P. A. of A. will not be responsible for lost exhibits.

Two Versions of the Same Sitter

SADAKICHI HARTMANN

Which of the two poses do you prefer? A is by far the more elaborate one, is more artificial and well posed, and introduces an unnecessary amount of angles and oblique lines. Still, it has a pleasing effect, and was preferred by the sitter as well as the operator. The other print is much simpler in composition; it shows the bust to better advantage, and the face has as agreeable an expression as the other. Only the hands are sorely neglected. It may be wise to leave out the hands whenever an opportunity offers itself; it saves a lot of trouble, particularly in tonal compositions. In this case, however (a three-quarter-seated figure), they were absolutely necessary to the composition. The figure is represented as holding a bunch of flowers, and yet the hands are scarcely visible, but it was not this error which proved the main factor in the selection. It was apparently the preference for a more artistic pose, or at least one that is supposed to be such. It is a matter of individual taste. If a woman, on suggestion, assumes such a position with apparent ease, there is no reason why the most of it should not be made. Personally, I have always advocated the natural and characteristic pose. The attitude of the hand in A is surely an affected one, but it is well managed. The little wrist watch seems to be unnecessary at the first glance, but it is really this small object which makes the position of the arm agreeable to the eye. The contour of the arm is too indistinct against the light background and too



SADAKICHI HARTMANN



(A) Charles Samarjian
Boston, Mass.

long a straight line to fill the space; also, the flowers were necessary, only more of them should have been shown. The leading lines of the knee, arm and back balance each other fairly well. One decided oblique line always needs others for balance. In A all lines have an angular tendency, while in B the back is curved, which in turn called for rounder lines in the arms and knee. To show a profile face with a three-quarter view of the bust is more picturesque than to show the whole figure in profile, as in A. The downward position of the head permitted of nothing else but a pensive expression. It seems to be more subtle in B than in A, where the effort of the pose is slightly felt. Still, the latter is a near profile, and on account of its more downward position more picturesquely lighted; at the same time it shows more shadows, which never constitute an advantage in portraiture. In B we have ordinary good profile lighting; it shows throughout the figure more light than A, particularly so in the bust and shoulders, the hair and neck and even the dress.

The rose in B makes a good color spot, and it is a pity that the absence of the hands really spoils the composition. The pose is undoubtedly the more graceful one, if for no other reason than the roundness and softness of the lines. Angular line schemes are never as effective with a young girl as round ones. The introduction of the angular form of wrist and elbow in A and the bending forward of the head and body produced, by the movement itself, a general straightness of lines, noticeable in the waist as well as in the folds of the skirt in the lower right corner.



(B) Charles Samarjian
Boston, Mass.



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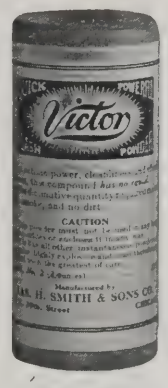
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Blue Tones on Developing Papers

With reference to suggestions for obtaining blue tones on developing-out papers: We have found that the following formulæ give very good results. First, bleach the print in:

Water	10 ounces
Potassium ferricyanide	100 grains
Ammonia water (28%)	100 minims

After bleaching wash well and tone in the following bath, rocking constantly:

Water	10 ounces
Ferrous sulphate	100 grains
Hydrochloric acid c. p.	50 minims

An alternative toning bath is as follows:

Water	10 ounces
Ferric chloride	220 grains

After toning wash free from stain, and it is desirable to immerse the print for a few minutes in a 10 per cent. hypo solution containing 50 grains of boracic acid to every ounce of solid hypo.

The above method has not much tendency to stain the high-lights, although with all the iron toning processes there is always some slight tendency to veiled high-lights. Usually the stain in the high-lights can be removed in the washing, particularly if the water is used a little warm. We have had a good deal of success in obtaining a pure brilliant blue print without the slightest veiling of the high-lights by toning with gold. The following formula is a good one:

Ammonium sulphocyanate	20 grains
Water	1 ounce

to which add:

Gold chloride	2 grains
Water	1 ounce

The print is immersed in this bath and toned until the desired blue is reached. The drawbacks of the above process are the length of time occupied in securing the tone, and the comparatively high cost.

We think that if the iron method recommended above is used, there will be no serious trouble with stained high-lights.

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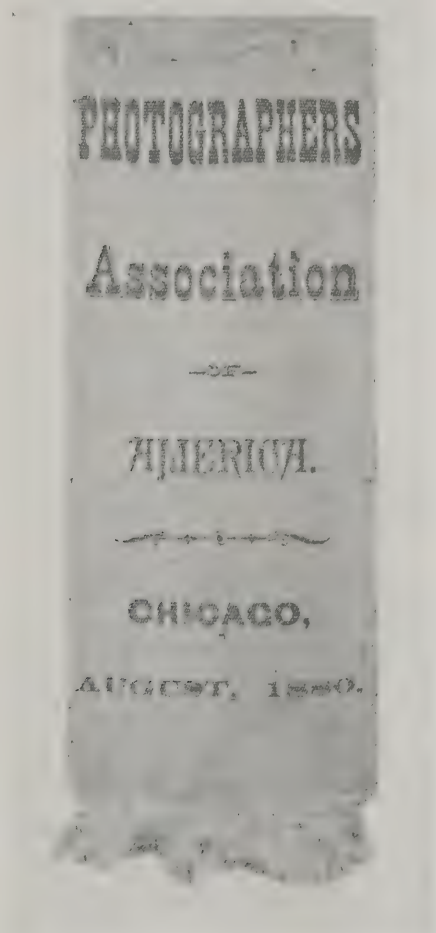
THOMAS PALETHORPE, Greenville, Mich.

Thomas Palethorpe of Greenville, Mich., a photographer well-known throughout the Middle-West, and particularly to members of the Ohio-Michigan Association, died suddenly in his studio, March 7th, from heart disease.

Mr. Palethorpe was President of the Michigan Photographers' Association and a man of sterling quality and fine executive ability, widely honored and respected in the general community and beloved by all his associates.

We reproduce the original badge of the P. A. of A., which was worn by Mr. Palethorpe at the Convention of 1880.

He was 75 years of age, and absent from only four conventions since that time.



The Original Badge of the P. A. of A. in 1880

Optical Glass—A Brief Historical Review

Though photography is not responsible for the introduction of optical glass, yet it affected its manufacture to a considerable extent, as it imposed special conditions that otherwise need not have been considered. Different varieties of glass are needed for use in different instruments, and photography has demanded a much higher degree of chromatic correction than was required for other purposes, while the necessity of securing a well-defined image over a large field has imposed a fresh condition requiring other special types of glasses. The all-important distinction between optical and other or ordinary glass is, however, not merely one of composition but one of quality; it must be perfectly homogeneous and free from striæ. The method of producing such glass was only discovered about 1807, and its successful manufacture only accomplished about 1814, Guinand, a Swiss, being credited with the first conception of the method, and Fraunhofer, a Bavarian, with the development of its application. Through Guinand's sons the secret of the method of manufacture found its way into France and eventually into England. The manufacture of optical glass in the former country began to be important about 1829, and in England (by Chance Brothers) about 1848, and these two countries rapidly secured the lead in the industry. Prior to the discovery of the right method of making optical glass opticians had to be content with merely selecting the best samples of glass they could find from material made in ordinary fashion, in consequence of which only small lenses could be produced. The discovery of the right method of manufacture enabled Fraunhofer to produce lenses of nearly 10-in. diameter, while the further improvements made by Chance Brothers in England led to the production of 29-in. lenses in 1855.

While these manufacturing developments were taking place various experiments were also being made in respect to the composition of glass. Just about the time when Fraunhofer succeeded in mastering the mechanical details of optical glass-making he also discovered a method of testing the optical qualities of glasses of different composition, and of expressing those qualities in figures. In 1804 Wollaston discovered the black lines in the solar spectrum, which were afterwards called Fraunhofer lines. In 1814 Fraunhofer investigated the same subject much more closely, and, with the aid of these lines, contrived his method of spectroscopically testing and definitely describing the optical qualities of glass, whereupon he promptly set to work to produce and examine new varieties. It should be understood that up to this time only two varieties were in use for optical purposes, crown and flint glass, and while both were used for the purpose of producing achromatic lenses, the manner in which they were used was more or less empirical in the absence of exact measurements of their optical qualities. With regard to the discovery that a combination of crown and flint lenses could be achromatic, Dolland is generally assumed to have been the originator in 1757, though Chester Moor Hall produced the first achromatic telescope in 1733. Properly the credit belongs to Hall, but he was a gentleman of independent means living in Essex and not in any way interested in the matter of precedent. He was a lawyer and mathematician, not an optician, and appears to have been quite content to let Dolland reap the credit of being the first discoverer of the principle and the advantage of securing the patent rights. Out of this discovery eventually grew a demand for more varieties of glass, for with simple crown and flint only a limited correction was possible. At first the only need was for visual correction, that is the bringing together of the more visible rays of the spectrum. Photography when it appeared demanded more. It wanted brought together both the visible rays for focusing purposes, and the invisible actinic rays, so that visual focusing should suffice to produce a sharp photographic result. Color photography has made further demands, as it requires perfect correction for the red, green, and blue-violet rays, together with the more readily visible ones. Practically, color work wants the lens to be corrected for the whole of the visible spectrum, and such a result cannot be brought about unless we have glasses that differ as regards their effect in the same proportion throughout the spectrum. Ordinary crown and flint do not do so, and therefore with them only a limited series of colors can be brought together. Hence it was necessary to search for other kinds of glass possessing the required proportionate dispersion.

Fraunhofer, having found a means of testing glass, set about this task, but his early death stopped further progress. Here it may be as well to deal briefly with the composition of glass. Speaking generally, glass is essentially a compound of an acid, an alkali, and a metal. The usable acids appear to be limited to silicic, boric, and phosphoric, while the possible metals are numerous. Ordinary crown glass is a silicate of soda and calcium. Ordinary flint glass a silicate of potash and lead; while an intermediate type contains barium in place of lead or calcium. Barium (or baryta) has been used in place of lead since 1830, but not especially for its optical qualities, merely as a substitute for the more expensive lead. Flint glass (or crystal glass) was introduced in England in the seventeenth century, before there was any optical demand, and lead was a constituent of glass in very early ages before the lead-potash or flint combination was invented. We may look upon crown as ordinary quality of glass, and flint as an extra fine quality of glass, devised especially for high-class table-ware. It was not until long after the introduction of flint glass that its optical qualities became recognized or of any importance.

The deficiencies of flint and crown achromatic combinations were recognized early, and attempts were made to substitute liquid lenses for flint. According to Coddington, Dr. Blair used a lens filled with solutions of ammoniacal and mercurial salts with very great success, while Professor Barlow used a lens filled with "liquid sulphuret of carbon," but, obviously, the problem could only be solved satisfactorily with glass. Fraunhofer made and tried various kinds of crown and flint glass, including a boro-silicate flint in which both boric and silicic acid were combined with lead and alkali; also a crown glass in which probably potash was used. About the time of Fraunhofer's death, or soon after,

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Faraday also produced a boro-silicate flint glass. A Frenchman, Maës, produced a zinc crown, apparently a boro-silicate zinc. Glasses containing fluorine and thallium were also tried in France, while in England Harcourt and Stokes experimented with boro-phosphate glasses, and also discovered the fact that boric acid lengthens the red end of the spectrum. Dr. Hopkinson followed their example in this country, while a magnesia crown glass was produced by Schoeder, but the difficulties and expense of the work handicapped and discouraged all experimenters on a small scale, and little real progress was made. It is, however, evident that the possibilities of various glasses were realized and a fair variety tried, while all that was wanted for further progress was the necessary capital and means for carrying out a full investigation. There is no reason but inertia why this should not have been done in England, but the German Government was far-seeing. When Abbe and Schott showed their willingness to undertake the work at Jena, a liberal Government grant enabled them to carry the matter through, and as the result of a vast number of trials and tests they produced glasses well adapted to the production of achromatized lenses.

In the meantime another requirement had cropped up. In 1829 Coddington published the optical condition governing the production of flat field anastigmats, the importance of which was only manifested later when photographic lenses became necessaries. Fourteen years afterwards, Petzval, of Vienna, rediscovered this condition (or else followed up Coddington's work, it is not clear which), which was then known as the Petzval condition. This condition, however, could not possibly be fulfilled with ordinary flint and crown glass, which fact both Petzval and von Seidel pointed out. The thing looked as if it would always be impossible, and no attempt was made to conquer the difficulty until Abbe and Schott began their work. They tackled this problem as well as that of producing glasses for more perfect achromatic correction, and solved both more or less completely. Thus practically all the requirements of the optician in regard to material were met, and big developments in optical apparatus became possible. The example of Abbe and Schott was followed closely by Messrs. Chance in this country, also by M. Mantois in Paris, and at the present day optical glasses of great variety are obtainable. It should be noted that Fraunhofer should fairly receive the lion's share of the credit due to those who have helped to develop optical glass. If he had not died very young he would probably have seen the thing through. The later work has been much simpler than his, and has depended mainly on the provision of money and time sufficient to complete a very laborious and more or less mechanical task. Practically the same materials are used now as were used by him and by the other early workers, and the main result is that their use has been systematized and reduced to formulæ, while manufacturing methods have naturally advanced and improved very materially.—*The British Journal of Photography.*

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We are always anxious to secure new and practical ideas, methods and suggestions of use to professional photographers.

If you know how to do anything pertaining to photography, in a new and better way, then write us fully regarding it.

It must be, however, *New and Practical.*

Accepted contributions will be paid for at space rates.

Address, "New Ideas" Editor

Bulletin of Photography
210-212 North 13th St., Philadelphia

EASTMAN TELLURIUM TONER

It clears and warms the print

For use with any developing-out or Bromide paper—especially adapted to use with Artura.

Eastman Tellurium Toner produces a variety of tones from warm black to rich brown—the process is simple, certain and inexpensive. An 8 ounce bottle of toner makes 100 ounces of solution which may be used until exhausted. The price is 75 cents.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your Dealer's.

Classified Advertisements

DO YOU WANT A POSITION?

WANTED—General assistant; single man preferred. No Sunday work; permanent position. Town of 14,000, near Philadelphia. Send photo and state experience. Address 820, care of BULLETIN OF PHOTOGRAPHY.

WANTED—A good all-around man; must be a good printer and also retouch; position permanent. Don't apply unless you have worked in large studios and desire a permanent position. Salary $20 per week, no Sunday work. Send samples of your retouching. D. Perel, 26 W. Federal St., Youngstown, O.

WANTED—A first-class all-round man, especially skillful in retouching, etching and background work. Good salary and steady position to the right party. Apply 810, care of BULLETIN OF PHOTOGRAPHY.

WANTED—Young man who is splendid retoucher and etcher, and who can also do some operating. Fine opening for the right young man. State experience; send samples. Address No. 818, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

WANTED—Position as printer; sixteen years' experience; can assist in other branches. New England States preferred. Address F. W. G., care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Operator, also excellent view and commercial photographer, amateur finisher of all-around ability wants position. Konstantin Brener, Gaffney, S. C.

POSITION WANTED—Operator and retoucher of long experience desires permanent position. Address B. O. Z., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Photographic business in town of 12,000. Control business of county; no other studios. An opportunity if taken soon, or will sell half interest to party who can take charge. Address 821, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Modern up-to-date studio in growing town of 8000. Terms to responsible all-round photographer. Photographs upon request. Address Maxine Studio, Livingston, Montana.

MISCELLANEOUS

WANTED—Second-hand No. 8 Circuit camera outfit, if a real bargain. Lens not essential. Address John P. Troy, Sibley College, Ithaca, N. Y.

WANTED—Copies of the BULLETIN OF PHOTOGRAPHY for January 5, 1916, and November 1, 1916. If you can supply us, please forward at once and we will make payment on receipt of same. Address BULLETIN OF PHOTOGRAPHY, 212 North 13th Street, Philadelphia.

What's Doing in Photography

C. A. Collins has opened a photo shop in South Bend, Ind.

A. J. Thuss has recently opened a new studio in Nashville, Tenn.

The 1917 Convention of the Professional Photographers' Association of Texas has been secured for Houston, and the photographers will meet there September 17 to 20. Between 350 and 400 are expected to attend the Convention.

Manager L. B. Painting, of the Kimball Studio, Concord, N. H., is making the arrangements for a meeting of the photographers of the State which will be held in that studio on March 26 and 27 with a view to forming a State association of photographers.

Kodaks valued at about $1,000 were stolen on March 7th from the Strauch Photo Craft House, Champaign, Ill. From every indication, the burglars were experienced workers and well acquainted with the finger print system of hunting down criminals, for they treated all portions of the window touched by their hands with acid, in order to destroy the prints.

:: :: DEATHS :: ::

J. O. Bieler, Kempton, Ind., committed suicide on March 13th by shooting. No cause was given for the act. He is survived by a widow and several children.

Samuel B. Taylor, who conducted a studio in Aurora, Ill., for almost fifty years, died on March 14th, at the home of his son. Mr. Taylor was 78 years old and death was due to general debility. His aged wife and two sons survive him.

Reliable Photo Supply Houses

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Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
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133 North Wabash Ave., Chicago, Ill.

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(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XX, No. 504 *Wednesday, April 4, 1917* Price 5 Cents $1.50 per Year, Post Free

Commercial Photography

SEVENTEENTH PAPER

Animals are capable of assuming most graceful poses, provided they are photographed under natural conditions, and not subjected to the absurd and often cruel means resorted to to give them what is called a "spirited look."

Nothing is more unpleasant to witness than a fine dog dragged up by the collar and bulldozed in front of a camera. The dog is an intelligent creature, and if he understands what is wanted is only too willing to comply; but he has also a will of his own and resents unseemly treatment.

It is hardly necessary to say much in reference to photographing pet animals, as they are so used to domestic conditions that they take the operation as a matter of fact. A good illumination and a quick shutter on your part, and Puss or Fido will supply the art phase. Pets do not object even to flashlight. Cats seem rather to enjoy the commotion. Hunting dogs require some attention to get their best points. At the start you will notice that some dogs pant a good deal more than others, and in treating such it is best to let the animal walk about a little while (five or ten minutes) before you photograph him. The dog can be made to sit still by a few devices; pointing a gun to catch his attention, or using a bird call, which makes the dog sit up and listen. This generally insures a good, animated photograph. If possible, get the master or a friend of the dog to be present during the operation.

The terrier is perhaps the hardest dog to deal with. One plan is to first focus upon the spot where the dog is to pose, and then at some little distance, after you have placed him on the chair or stool, to wave a large sheet of paper. This causes the terrier to look for an instant in the direction of the noise, and this is your opportunity to snap.

It is advisable not to attempt large size direct photographs of animals by using the camera close up to the subject. Animals are inquisitive and nervous, and they get suspicious. It is preferable to make the image small size, both because you secure better proportions of the animal, and also because you may with a long focus lens work with a large aperture and secure good detail. The color of the animal, the peculiar structure of the wool, hair, hide, etc., must be taken into consideration.

The animal should be photographed characteristically, and the distinct and salient

features clearly defined. It is not necessary that every portion of the creature should be advertised. It is not even demanded by the stock-raiser or fancier that in the one picture, body, head, tail, horns, four legs, etc., should all show pronouncedly. Let the picture speak for itself, and while you may emphasize some prominent feature which makes the animal of special importance, do not exaggerate. Let the photograph be a genuine representation, seen from a well-chosen point of view.

We call to mind our first attempt at photographing some prize cattle. We saw an opportunity to make something akin to Paul Potter's famous painting. But we were informed that although our work might be highly artistic, it was worthless as a stock raiser's asset, and that the old style wood cuts which we had ridiculed showed better the points to recommend the animals to customers.

We soon learned that animal photography for stock raisers was a different proposition from artistic photography of animals.

Just as we completed this paper we happened upon an article on the same subject in *The Photographic Poster,* which gives some points we omitted, and which are of much value, so we incorporate this excellent paper, which is not signed, but presumably written by the editor.

"Look through the magazines that are devoted to stock-breeding, farming, dog-fancying, sport and natural history, and you will get some indication of the numbers of animal pictures used for reproduction. These reproduced photographs, however, do not show all the pictures of animals that are being made. There are thousands taken for private purposes, and these never find their way into the magazines. The demand is big, so big in fact, that some branches of the work take all the time of highly skilled specialists. Some of these branches lie so far beyond the bounds of regular professional photography that no man could run them as side lines.

"Nevertheless, there is a great deal of work which can very well be done by the regular professional, if he has any natural inclination for it and is prepared to give it a little earnest study.

"Two distinct classes of work are required. The first is to take well-bred animals in such a way that all their good points will be shown to the best advantage. Artistic lighting, good composition and all that goes to produce pictorial effect, are of secondary importance in these photographs. The owners want pictures to show that their animals are perfectly formed and marked according to the standard of their particular breed.

"This work requires a knowledge of animals. Suppose, for example, that you were asked to photograph some valuable Skye terriers, and that you knew absolutely nothing about the good points of these dogs. You could doubtless get some excellent negatives, but it would only be by the merest chance that one of them happened to be of any use to the owner. You wouldn't know that long bodies, short legs and deep muzzles were some of the points you were expected to emphasize in the photographs.

"The shape of an animal's body, the length of its legs, the size of its head and the way it carries its tail will give you plenty to think about. Your negatives of animals will need as much careful treatment as those of your most fastidious lady sitters, who are so particular about their figures.

"The second class of work is totally different. This is simply to make pleasing pictures of pet animals. Here pictorial effect is of great value, and more attention can be paid to composition than to showing good breeding.

"What about apparatus? Most of the best known men who take cattle, sheep, horses and dogs, prefer to use a strong, rigid, view camera with a fairly long focus lens. For some kinds of work they find a hand camera such as the Graflex not only very useful but practically indispensable.

Quiet domestic animals can easily be taken with a tripod camera, but restless timid ones that have to be stalked in a field can be better managed with a Graflex.

"It is not wise to use a focusing cloth of a bright red material—the photographer who sets out to photograph a bull, and forgets this point, is likely to have a lively time.

"Now suppose you have an order to take a valuable hunter, and that you have made yourself acquainted with the various points which the owner will want emphasized; how are you going to tackle the work? Before going any further, just turn to a professional horseman's magazine and examine the photographs of horses. In the pictures reproduced, every leg of the horses will be clearly shown; and not only that, every leg is helping to support the body—there is no crouching, no leaning and no "lazy leg" taking a rest at the expense of its brothers. Note how each horse holds its head high in the air so that its graceful neck may be shown to advantage; and note too the absence of distortion secured by selecting a broadside position and by using a lens of a fairly long focus. There is more than a knowledge of photography shown in these pictures if they are what they should be. There is evidence that the photographer has a sound knowledge of horses and that he is in sympathy with his subjects.

"A good horse always looks best with as little as possible in the way of harness, bridle or other trappings, and for this reason the happiest pictures are those taken in the open field. Direct sunlight is nearly always an advantage, seeing that it throws parts of the body into relief. It is a good plan to place the horse on a slight incline so that the fore feet are a trifle higher than the hind feet. This position throws the head up. To get the position of attention, with the ears pricked, snap your fingers or make some slight noise, such as rattling a box of matches.

"When you understand horses thoroughly, you will know just when to make your exposure—you will know instinctively what the horse is going to do next. A full exposure is essential, also a shutter that works silently.

"Photographs of horses at work, racing or jumping, must, of course, be taken with high-speed shutters, but that class of work hardly comes within the scope of this article.

"Now consider cattle and sheep. When an individual portrait is wanted, the animal should be cautiously separated from the rest and driven into a corner of the field or yard. The very tameness of domestic cattle raises a curious difficulty. When you go into a field they generally like to crowd round you and thoroughly inspect both you and your apparatus. It is well to take as little notice of this as possible, because after they have satisfied their curiosity they will return to their grazing. The best time to photograph cows is just before milking-time when they are waiting about in small groups. During the heat of the day a cow's tail is nearly always on the move, and you may have to wait a long time for a favorable moment for making the exposure.

"The pictorial value of cows and sheep is so well known to photographers that very little need be said on that score. It may be pointed out, however, that there is always a good demand for artistic pictures of this class and that good prices are paid for them. Also that they do not go out of style and sometimes yield good profits for years. They should always be copyrighted.

"In photographing dogs, most of the suggestions given for taking horses may be followed. Watch the position of the legs and head, and—a most important point—be sure you show the tail erect, straight out or hanging down, according to the breed of the dog. To get a dog's attention, do nothing to excite him. Shouting "rats!" or "cats!" would, of course, make him look lively, but it would also make him so restless that you would

have difficulty in keeping him under control afterwards. It is much better to get him quietly interested by letting him see you break up a biscuit. Another dodge is to imitate the buzzing of a bee; this makes him prick up his ears without wanting to jump about.

"Cats are not nearly so easy to manage as dogs. They will rarely allow themselves to be handled except by their owners. A tuft of cotton tied to a piece of thread and slowly drawn along a table will generally arouse interest for long enough to make an exposure.

"Pleasing photographs of kittens are always in demand for Christmas cards, post cards and magazines. There are some professionals who have specialized in kitten photographs, and judging by the number of their published pictures, they must have made money out of it. It is not much use taking up this branch of work, however, unless you have a liking for your models, because to succeed you must be on good terms with them.

"The demand for good photographs of animals is steadily growing, and the photographer who adds a knowledge of animals to his knowledge of photography is the man who will get the work."

He Took It To Pieces

C. H. CLAUDY

He left a wife and two children in a large touring car, and came up in the office to spend fifteen minutes with me. He is a successful studio owner, with four paying places in as many medium sized cities in the Middle West.

His name was familiar to me, and I had often wondered just how he had accomplished his success. But I was entirely unprepared for the sort of answer I received when I asked him the direct question.

"A jeweler taught me!" he smiled in answer. "Up to the time I had my lesson I was only fairly successful as a portrait man, in one studio. I made pretty good pictures then, if I do say it, but I didn't know much about getting business. One day I took my watch in to the watch-maker and asked him to make it keep better time. He took off the back, squinted at the works through his glass and told me to leave it.

" 'It's dirty,' he stated. 'I'll have to clean it.'

" 'Well, clean it, then,' I answered. 'I'll wait.' "

" 'Take too long,' he answered. 'I'll have to take it all apart."

" 'If you can *see* the dirt, why don't you just wipe it out and let me have it?' I asked. 'What's the use of pulling it in pieces?'

" 'The dirt I can see is just an indication of all that I can't see, that's holding back on the wheels. The only way I can make sure it's all clean is to take each part by itself and examine it. The whole seems to work so smoothly I might miss something if I looked at it while it's working!'

"I left the watch, went out in a park and sat down and thought about it.

"Then I went back to my one-horse studio and began, very thoughtfully, to take it to pieces.

"If it was needful to take the watch to pieces to get out all that clogged its action, I reasoned, it might be a good thing to take a business to pieces! So I began.

"I began literally, physically, as concretely as the man with the screw driver operating on my watch. I took one room at a time and literally took it apart. I cleaned out all the physical dirt—which wasn't so much—and more junk than I had any idea I possessed. When I put my dark-room together again, it was simpler, better proportioned, easier to work in. When my studio was a whole and not a collection of parts, once more, it had no

unessentials in it, and every working tool was where I needed it—and there were some new ones. My reception room was refurnished and my printing room re-equipped—and when I had finished I knew my 'watch' was physically clean and unclogged.

"But I didn't stop with that process, which corresponds more to spring house cleaning than watch mending. I took my business to pieces while I took its outward form apart, and analyzed it and criticised it, and—changed it around. I found it had a mainspring—me—which wasn't wound up tight enough. My people were supposed to come to work at eight-thirty—I had been wandering in at nine or ten. They ate lunch in forty-five minutes—I took two hours and went home to eat a dinner. They quit at five—I often left at four. I changed all that. If it hadn't been for a sudden increase in work I could have dispensed with one hand by the labor I did in the time I had formerly loafed.

"I found my business had a hair spring that was twisted. It was the bookkeeping system. All it told me was what I had received and what I had spent. I kicked it out and put in one that tells me every day to a penny just exactly what I have taken in, put out, what I've spent it for, what the profit is, where it is, and—most important—where it isn't!

"I found a lot of cog-wheels in my business with broken teeth. No wonder it wasn't keeping time with progress! I had one prospect list that began when Methuselah was young and had never been revised. Twice a year it got a letter or a blotter. I scrapped it and started a new list, one-tenth the size, that brings ten times the results. I found antediluvian methods of showing goods to customers and reception room methods that belonged to the days of tin-types. I sent my receptionist to a friend in the city, who let her work as his girl's assistant for a month. When she came back I raised her salary and she turned all my methods upside down and I began to be swamped with orders.

"In other words, I found out that I was just drifting along, winding my business up at irregular hours, setting it when the spirit moved me, and expecting it to pour money into my bank account without my giving it anything to chew on! My similes may be mighty mixed, but the facts are there!

"In a year I had more money in the bank than I thought was in the world. In two years I had enough to start studio number two. I started it in a town big enough to support three photographers and which had six,—and I've made good. In another year I started number three, and this year I bought out a man and started my number four.

"Work? I don't work any more—that is, what you mean by work! I have the car and I spend four days a week in it—riding from city to city! I just go around seeing that the works stay clean. I have one iron-clad rule—no junk—and it means mental as well as physical junk. I pay all my people fair salaries and they know they have only to show me to get a raise. I try to keep the works clean, unclogged, and the mainspring of each place—the manager, wound up tight, so the works run under full power.

"And if you want a little message for the readers of your page (he said 'Interesting page,' but modesty forbids my quoting him that way!) in the BULLETIN OF PHOTOGRAPHY, you might tell them my story and say that one man has found that the way to make apple trees grow is to dig up around the roots—the way to make a watch keep time is to clean it out and the way to make an irregular business into the real thing is to take it apart and see what makes it go—and then put it together again with the dirt, the lost motion, the old fashioned methods and the ideas of yesterday left out!"

And off he went to his wife and his children and his big car and the rest of his well-earned touring vacation!

Proceedings of the Second Convention of the Middle Atlantic States, Philadelphia

With a total attendance of 427, consisting of 267 members, 85 ladies and 75 manufacturers and dealers, the Second Convention of the Photographers' Association of the Middle Atlantic States finished a glorious three days' session in Philadelphia, March 27th, 28th and 29th.

The program was an unusually good one, and with but two unavoidable skips, due solely to the demonstration material being delayed by the express companies, left nothing to be wished for. In fact, the program was superior to many National Conventions that we have attended, and everybody was well pleased. The program follows:

TUESDAY, MARCH 27TH

Address of Welcome. E. J. Cattell, Philadelphia City Statistician.

Response. William H. Rau.

J. A. Dawes. An interesting talk on Studio Work.

W. B. Poynter. Demonstration of Child-Portraiture.

E. Meyer Silverberg. Illustrated talk.

Henrietta Hudson. Illustrated lecture on the Commercial uses of Direct Color Photography.

WEDNESDAY, MARCH 28TH

Henry A. Strohmeyer. "The Photographer in His Business in His Community."

Katherine Jamieson on "The Women's Federation."

Pirie MacDonald gave his famous talk on "System."

Mrs. Frances Geissler. Demonstration of Home-Portraiture.

I. Buxbaum. A Practical Demonstration in Modern Lightings, Enlarging and Its Possibilities.

THURSDAY, MARCH 29TH

Business Meeting. Reports of Committees, Election, Selection of place of next meeting, etc.

Ryland W. Phillips, President Photographers' Association of America. "Stop and Watch Yourself Go By."

Jno. I. Hoffman, Secretary Photographers' Association of America.

Reception for Ladies at Mary Carnell's Studio.

Clarence H. White in an open talk and discussion on pictures he submitted.

Professor Francis Harvey Green. Business talk and full of interest.

The various State Vice-Presidents were each given thirty minutes on the program and many interesting talks and stunts were given.

NEXT PLACE OF MEETING

Owing to the fact that a free meeting place had been offered the Convention and then the offer withdrawn, it was considered that the best interests of the Association could be served by having the Board make the selection and have a binding contract entered into,—thus saving the large rental that we were compelled to pay this year.

The officers elected are:

A. H. Diehl, Sewickley, Pa., President.

Wm. C. Parker, Morristown, N. J., Vice-President.

Wm. Kingling, Baltimore, Md., Secretary.

W. I. Goldman, Reading, Pa., Treasurer.

STATE VICE-PRESIDENTS

Samuel R. Gray, Philadelphia, Pa.
Henry A. Strohmeyer, Newark, N. J.
E. F. Tevis, Wilmington, Del.
J. C. Christoff, Baltimore, Md.
I. C. Boyce, Washington, D. C.
W. A. Amon, Clarkesburg, W. Va.

On Wednesday, March 28th, eighty ladies were tendered a luncheon at the Hotel Adelphia by the manufacturers, dealers and photographers of Philadelphia. Mary Carnell was toastmistress. Mrs. Wm. E. Haden, soprano, and Mrs. Alfred Hahn, contralto, rendered several choice

vocal selections. Sara F. T. Price gave a recitation entitled "The Benediction."

On Wednesday evening the banquet was held, participated in by 273 members and their ladies. The traveling boys had this in charge, and as an appreciation for his untiring work, they presented John T. Sherman, President, with a handsome gold watch. No speeches were allowed, but Joseph Zachariah of Wellington, New Zealand, gave an interesting talk on his country; he was followed by Joseph A. Dawes, who gave a dramatic recitation on "Our Flag." Dancing followed and everybody enjoyed themselves.

On Thursday evening, the public was admitted and quite a large number took advantage to visit the hall.

The ten pictures selected for the National Salon and Certificates of Merit awarded were from:

Bachrach Studio, Baltimore, Md.
W. L. Deal, Philadelphia.
R. T. Dooner, Philadelphia.
J. Mitchell Elliot, Philadelphia.
Freeman Studio, West Chester, Pa.
Katherine Jamieson, Pittsburgh, Pa.
Miller Studio, East Orange, N. J.
Harry Schaeffer, Altoona, Pa.
Joseph Strickler, Pittsburgh, Pa.
George A. Wonfor, Camden, N. J.



The Ladies' Luncheon at the Hotel Adelphia, tendered by the Manufacturers, Dealers and Photographers of Philadelphia

The manufacturers and dealers who were represented consisted of:

Alexander Bros. Co., Pittsburgh, Pa., photographic specialties. This firm was unfortunate in not being able to locate several cases of samples that had been shipped, and the telegraph wires were kept busy trying to locate the shipment. On the last day of the Convention the cases were found, but a nervy exhibitor had made use of them instead of the tables so liberally



BANQUET AT HOTEL ADELPHIA
Second Annual Convention of the Middle Atlantic States

provided. Ross C. Seddon and E. C. Sterling, representatives.

Allison & Hadaway Corporation, New York, Panchroma twin arc lamps. E. G. M. Plank, representative.

Ansco Company, Binghamton, N. Y., were represented by Warren A. Rockwood, W. B. Mussen, Paul E. True, Frank Leache, Jack Brushwood and Wm. P. Etchison.

Berry-Homer Co., Philadelphia, enlargements and photo-finishing.

Eduard Blum, Chicago, photo-finishing for the trade; represented by Mr. and Mrs. Eduard Blum, Jr.

E. N. Bridges Mfg. Co., Rochester, N. Y., photo mountings.

Central Dry Plate Co., St. Louis, Mo., represented by Elmer F. Long.

Colegrove Bros., Buffalo, N. Y., colored enlargements and finishing work.

A. M. Collins Mfg. Co., Philadelphia, represented by H. H. Collins, Jr., J. K. Harriman, J. T. Fenner, M. A. T. Gillbee, J. M. Evans, Joe Kinn and Rall R. Javens.

Columbia Portrait & Photo Enameling Co., New York, bromide enlargements and general printing for the trade.

G. Cramer Dry Plate Co., St. Louis, Mo., were represented by J. W. Beattie and Stuart Carrick.

Frank J. Curry, Philadelphia, demonstrated a new film developing frame and many other novelties. Billy Kerst, Robert McConaghy, "Bill" Nye and B. E. Pedlow showing the goods.

Defender Photo Supply Co., Rochester, N. Y. Frank Wilmot, J. B. Guthrie, E. H. Cooper and F. R. Eltinge, representatives.

Eastman Kodak Co., Rochester, N. Y., had a display of the work of many prominent photographers and recent results on "Dorotypes." Harry M. Fell, Arthur H. Paul, Joe Di Nunzio, Harry Fincke, H. B. Wills, J. E. Hage, E. H. Newell, E. R. Nichols, Ben Kreiger, S. G. Lofft, R. E. Clark and Will T. Houston, representatives.

Furst Bros., Baltimore, Md., artistic photo frames; represented by L. S. Koch.

Haloid Co., Rochester, N. Y. Fred W. Godfrey showed the new Haloid Cameo paper and other Haloid products.

Hammer Dry Plate Co., St. Louis, Mo., C. O. Towles and Clint Shafer in charge.

John Haworth Co., Philadelphia, demonstrated the products of many manufacturers. Albert Wunderlich, Roger L. Kirk, K. W. Williams, A. Parker, E. K. Cooper, representatives.

Herbert & Huesgen Co., New York City, rotary automatic print drier. Chas. H. Huesgen and W. H. Morgan, demonstrators.

Hess-Ives Corporation, Philadelphia, Hichrome photography. W. G. Fitz, Jr., in charge.

Henrietta Hudson, New York City, displayed many attractive examples of autochrom color photography.

L. M. Johnson, Chicago, displayed many artistic frames. R. S. Blankenberg in charge.

Kroner Photo Print Dryer Co., Clayton Branch, St. Louis, Mo., showed the Kroner Print Dryer. Mrs. Kroner reported quite a number of sales, notwithstanding that the machine had been damaged in transit and was not running.

Movette Camera Corporation, Rochester, N. Y., showed the Movette camera, and many sample films were projected.

Geo. Murphy, Inc., New York, represented by J. G. Lavender, showed a portable studio light, etc.

Presto Mfg. Co. (S. S. Loeb), Pittsburgh, Pa., tinting masks and automatic printing machines.

Quaker City Card Co., Philadelphia, photo mountings, with Harry Davis, U. C. Hebrew and A. J. Adler in charge. A drawing took place for those who registered at the booth for $25 worth of mounts. Ticket No. 101, held by Mrs. J. R. Cummins, Wilmington, Del., was the winner.

Simplex Photo Specialty Co., New York,

drying machine. E. H. Schmicking, demonstrating.

Sprague-Hathaway Co., West Somerville, Mass., photographic specialties. Howard M. Moore, "Pop" Elwell and M. Low in charge.

A. Sussman & Co., Philadelphia, photo mountings.

Taprell, Loomis & Co., Chicago. J. C. Schulz, in charge, showed many dainty leather cases for "Dorotypes" and ideas in mountings.

Willis & Clements, Philadelphia, displayed prints made on "Satista." W. J. Markley in charge.

Wollensak Optical Co., Rochester, N. Y. J. A. Dawes showed the new diffusing stop that this concern has just placed on the market.

The photographic magazines represented were:

Abel's Photographic Weekly, Cleveland, Ohio.

BULLETIN OF PHOTOGRAPHY, Philadelphia.

The Camera, Philadelphia.



ENTERTAINMENT COMMITTEE

Reading from left to right.

Top Row: S. G. Lofft, Clint Shafer, S. Leftwitz, Bob McConaghy, Al Parker, M. Lowe, "Pop" Elwell, Ed. Blum, Jr., S. S. Loeb, Ben Kreiger, Frank V. Chambers, E. G. M. Plank, Fred W. Godfrey, Al Jones, J. E. Hage, J. K. Harriman, Jack Brushwood, Ross Seddon.

Second Row: Colegrove, Rall Javens, Joe Dawes, Warren Rockwood, Will Houston, Clarence Oscar Towles, Roger Kirk, Paul True, Stuart Carrick, Bill Mussen, E. K. Cooper, H. B. Wills, Geo. R. Logan.

Bottom Row: Bob Clarke, A. Sussman, Billy Kerst, E. H. Cooper, W. G. Fitz, Jr.

A Lesson in Mathematics

In instructing a youthful class in mathematics the pretty young teacher turned to John Jones.

"Johnny," she remarked, "can you tell me what an average is?"

"Yes, ma'am," was the prompt response of Johnny, "an average is what a hen lays eggs on."

"What!" exclaimed the amazed teacher.

"What on earth are you talking about?"

"That's right, Miss Mary," was the persistent rejoinder of Johnny. "Most every lesson in our 'rithmetic starts off, 'If a hen lays two eggs a day on an average!'"

Announcing

Haloid Cameo

Sepias  Supreme

All the progress of photo-paper making of the past twenty years has its realization, its positive fulfillment in this new product, HALOID CAMEO.

We have conscientiously and successfully sought to embody in a new emulsion, certain desirable and essential qualities which have been lacking up to the present, and which every discriminating photographer will recognize as *the very last word in portrait paper.*

Here are a few of its outstanding features:

Sepias of surpassing beauty and richness

There is no trace of yellow in a Cameo Sepia. Neither is there any sign of the purple. It gives a color that will henceforth set the standard for Sepia tones.

Brilliancy as distinguished from harshness

Brilliancy, heretofore, has meant contrast, a short range of gradation, deficient half-tones, and prominent high lights. Not so Cameo. Here is every delicate detail transposed from negative to positive with all faith and fullness, but with brilliancy entirely out of reach up to now.

The proof of Haloid Cameo is in its trying

No photographer in touch with the progress of the photographic world can afford to withhold judgment of HALOID CAMEO for it marks a very definite step forward in portrait paper manufacture. A trial order with your dealer or direct will bring RESULTS.

THE HALOID COMPANY
ROCHESTER, NEW YORK

Concerning Illumination

Too much cannot be written about proper illumination, inasmuch as the character of the lighting determines the pictorial value of the portrait.

A mere outline of any external thing will indicate its form, and often very graphically characterize the individual peculiarity. Indeed, some degree of expression is possible with the adroit management of mere line. That is, line has its significance, but the true realistic form and character is adequately conveyed only by judicious arrangement of light and shade. The appearance of roundness and solidity upon a flat surface is only possible by the manner in which the masses of light and dark are distributed. Outline is a mere shorthand chart, which our imagination must supplement to get the mental perception which we have acquired by our familiarity with form in light and shadow. Chiaroscuro portrays the object in all its beauty and character, gives it meaning and conveys a special interpretation of its significance.

This being true, conversely, it follows that improper lighting falsifies and distorts the true meaning. The truth of things is dependent upon proper gradation from the highest light to the deepest shadow.

It is in proportion to the ability of the photographer to control feelingly and sympathetically the illumination, the scheme of lighting combining truth with effectiveness, that the portrait is either a picture or a mere caricature.

The same face may, according to the nature of the lighting, be made to look animated and full of intelligence, and endowed with individuality and character, or dull, sullen and even morose.

Lighting must therefore take first rank in the consideration for the development of the pictorial. If the photographer disregards its potent agency, not alone is all the delicate modelling of the face lost, but the relation of the features is falsified. The charm of the eye is nullified, and it has no more significance than a huckleberry in a saucer of milk. The mouth, a feature capable of expression of sentiment and feeling, the very keynote of expression, is maligned. By a careless or thoughtless shift of the blinds, its every flexure and shadow may be made meaningless and its wonderful power cancelled for endowment of beauty in woman, or strength and determination in man. The delicate shadows marking the corners of the lips totally disappear, the upper being about the same tone value as the lower. This important facial feature is indicated merely by a hard, unsympathetic slit in the face, with no more expression than a buttonhole.

Is it not, therefore, incumbent upon the photographer, who aspires to the pictorial expression, to study his light and note its most potent agency for good or bad?

Minimum Prices

We realize it will be no easy matter to get the photographers to see that they have everything to gain and nothing to lose by adopting a reasonable schedule of minimum prices for different grades and sizes of work.

There is no reason why the regular photographer should make post cards for less than a certain price per dozen, no matter where he is located, and there is no reason why the regular post card photographer should not get a certain price, wherever located.

The minimum price on 4 x 6 prints, in dozens, mounted in folders, could be easily established, and those who wish to get more by giving a better folder or anything of that kind, could easily do it.

If a few photographers would put a little time and energy into this proposition, or the National Association would take it up, it would aid much in increasing the profits of the average photographer.

The only way it will ever be accomplished is by a few taking hold and gradually getting others to follow.

It is born in some people to sell cheaply.

Mountings of Individuality

NEW IDEAS, combined with style and quality. We want to tell you about our 1917 line.
Mounts just to your liking and the kind that will suit your trade.

Bridges Manufacturing Co.

1026 UNIVERSITY AVE. :: :: ROCHESTER, N. Y.

Make your wants known and we can supply your needs.

They are under the impression that it is the way to get business and make profits. This is entirely wrong. The photographers in the past have cut prices to the limit. Show me the photographer in any city or any town who has cut prices and made profits. It is true there are some who will put out a ticket scheme at a low price, and then raise customers when they come in, but they seldom get the same customers a second or third time.

Let us hope that photographers will never again seize any opportunity to reduce prices. They should first make, and then maintain, prices which will give them a good profit.

Photography is a business which requires brains, men that are amply qualified to make good wages at any other trade should they attempt it. Many photographers are qualified to design materials and apparatus which would be of benefit to the profession. But there is no encouragement for this kind of work when photographs are sold at bargain prices.—*Ohio Photo News.*

New Hampshire Photographers

At a two days' session on March 26th and 27th, at Concord, N. H., the New Hampshire photographers organized themselves as the Professional Photographers' Society of New Hampshire and elected L. B. Painting of the Kimball Studio, Concord, President; William Manahan of Hillsborough, Vice-President, and Claude Powers of Claremont, Secretary-Treasurer. The Society adopted the code of ethics now used by the National Association.

Joxey Collings gave a demonstration of dorotypes, C. R. Leake criticised the prints submitted, and L. A. Nelson spoke on the proper manipulation of negatives.

*

Fond mother—"Little Dick is a perfect gentleman, bless his little heart! Coming down stairs he politely stepped aside and allowed Mrs. Heavyweight to precede him, didn't you, darling?"

Little Dick—"Yes, mamma; I was 'fraid she might stumble."

HIGGINS' PHOTO MOUNTER PASTE



THE KIND YOU ARE SURE TO USE WITH CONTINUOUS SATISFACTION

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

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BANQUET FLASHES
are universally made by the PROSCH SYSTEM. Any number of bags fired simultaneously from regular current or small dry battery. Use either boxed powder or **Prosch Envelope Cartridges.**
—Everything for Flashlight Work—
Booklet on Request
PROSCH MFG. CO., 213 PEARL ST., NEW YORK



LEARN A PAYING PROFESSION
that assures you a good income and position for life. For 22 years we have successfully taught
Photography Photo-Engraving and Three-Color Work.
Our graduates earn **$20** to **$50** a week. We assist them to secure these positions. Learn how you can become successful. Terms easy--living inexpensive. Write for Catalogue--NOW.
Illinois College of Photography :: **843 Wabash Ave.**
L. H. BISSELL, President **Effingham, Illinois**

Give Us Liberty
in regard to spacing and improvements in composition when you order **Luminous, Sketches** or **Porcelain Miniatures.** We wish to give you such work from your negatives as modern photography calls for. Our booklet No. 4 is worth reading.
EDUARD BLUM
32 South Wabash Avenue, Chicago
The PHOTO ART SHOP in the service of the Profession

STOP! LOOK!
Have you a CAMERA you wish to SELL or EXCHANGE? Write us.
Our New No. 20 Bargain List
WHICH IS NOW READY, contains some startling values. Write today for FREE COPY.
NEW YORK CAMERA EXCHANGE
108½ Fulton Street :: **NEW YORK**

Questions and Answers

Dear Sir: I am a photographer in this town, owning my own property, pay city and other taxes to the amount of $86. Traveling photographers come in, pay a small room rent, cut prices down to nothing and, of course, create some business while in town, then people tell me I should make photos as cheap as the man that just left town, which, of course, I cannot do. The other merchants have city ordinances of $7.50 per day against other men coming in and selling their goods. Now, I have talked with my city aldermen and they are willing to pass an ordinance on traveling photographers for a certain sum per day. Would this be legal?

There is a photographer of this kind in the city now, and if the ordinance is passed, can I make him get out or pay the license, or put up a bond that he is going to stay a certain length of time and become a citizen? The ordinance will be to this effect.

An early answer would be appreciated.

T. S.

[The courts have repeatedly decided that a township committee or borough government or city council have the power to impose a tax upon itinerant dealers in any line. They usually put this in the form of a license tax requiring every itinerant who comes into the town to stay only temporarily, to obtain a license to do business. I have no doubt that if the ordinance which your city councils propose to pass is properly drawn that it will be upheld and should constitute complete protection for the local merchants.—E. J. B.]

ENLARGEMENTS
WRITE FOR LATEST PRICE-LIST
H. D. BRIDLE, The Photo-Enlarger, 1034 Arch St., Philadelphia

Dear Sir: Your letter at hand and contents noted; will say I had an ordinance drawn up which I enclose.

The City Council did not pass it; they laid it aside for further investigation, saying that a travelling photographer who rents a room for a few days or weeks, making photos one day and delivering them the next day, cannot be made to pay a license, any more than a man that comes in town, takes orders for *any* line of goods and then delivers them the next day. Your letter states that they have power to pass an ordinance on any line.

Please return the ordinance and oblige,

Yours truly, T. S.

[I have yours of the 14th inst. and have examined the form of ordinance which you send. I see no reason whatever why it should not be good and am returning it herein.

The law is settled that:

1. A municipality may impose a license upon itinerant merchants or vendors.

2. The license imposed must be fair and moderate. Whether the amount named in the draft which you send is fair and moderate is, of course, debatable. I see no reason to believe that it would be so excessive as to be illegal.

I do not get the point of view of your City Councils when they say that travelling photographers renting rooms for a few days or weeks, making photographs one day and delivering them the next, cannot be made to pay a license. In a number of States a license tax has been imposed upon itinerant photographers who do exactly this sort of business.—E. J. B.]

*

A Correction

In our last week's issue of the Bulletin of Photography we published an advertisement for Tellurium Toner, which should have been omitted.

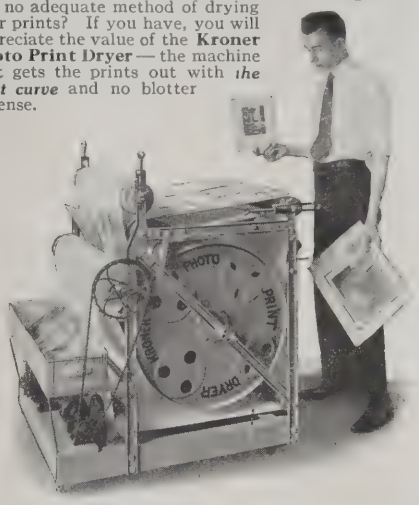
The manufacturers have been handicapped in the preparation of this article, owing to a shortage of certain chemicals used in its preparation, and will be unable to supply it at the present time.

The Kroner Photo Print Dryer

OVER 150 SOLD LAST YEAR

—and every one giving satisfaction—

THE first thought the World has today is preparedness. Have you ever been caught with a large order and no adequate method of drying your prints? If you have, you will appreciate the value of the **Kroner Photo Print Dryer** — the machine that gets the prints out with *the right curve* and no blotter expense.



Our No. 1 Machine (**Price $135**) takes prints up to 16 x 20. Capacity 8000 4 x 5 prints per day. Floor space only 32 x 32 inches. *Write us for full particulars.*

THE KRONER PHOTO PRINT DRYER CO.

Clayton Branch :: ST. LOUIS, MO.

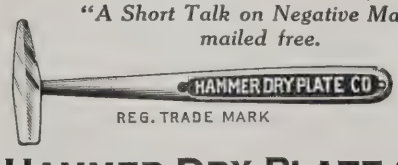
For snap and sparkle in the crisp high-lights, with detail, depth and modeling in the shadows :: :: ::

Use Hammer Plates

their record proves their worth

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

Hammer's little book, "A Short Talk on Negative Making," mailed free.



HAMMER DRY PLATE CO.

OHIO AVENUE AND MIAMI STREET

ST. LOUIS, MO.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—An all-around man; must be able to retouch. E. Robideau, Malone, N. Y.

WANTED—Lady retoucher; must be good; one that can operate preferred. Permanent position to the right party. State salary wanted. Address Claude Wright, Manchester, Iowa.

WANTED—A good all-around man; must be a good printer and also retouch; position permanent. Don't apply unless you have worked in large studios and desire a permanent position. Salary $20 per week, no Sunday work. Send samples of your retouching. D. Perel, 26 W. Federal St., Youngstown, O.

WANTED—A first-class all-round man, especially skillful in retouching, etching and background work. Good salary and steady position to the right party. Apply 810, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Operator and retoucher of long experience desires permanent position. Address B. O. Z., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Photographic business in town of 12,000. Control business of county; no other studios. An opportunity if taken soon, or will sell half interest to party who can take charge. Address 821, care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

NEW METHODS—New Ideas—Better Photographs—More Money. Daddy Lively's way taught by a rapid method. Complete course for beginners closes June 22d. Post-Graduate work for professional photographers any time during the session. Write for catalogue and information. Southern School of Photography, McMinnville, Tenn.

WANTED—Copies of the BULLETIN OF PHOTOGRAPHY for January 5, 1916, and November 1, 1916. If you can supply us, please forward at once and we will make payment on receipt of same. Address BULLETIN OF PHOTOGRAPHY, 212 North 13th Street, Philadelphia.

What's Doing in Photography

W. P. Mangers, of Sterling, Ill., has opened a studio in Rock Falls, Ill.

A. J. Farrington, of Bangor, Me., has just purchased the Edwards Studio, 3 State Street, Brewer, Me.

A new commercial photographic firm has been organized by Harvey Patteson and J. Zalmanzig in San Antonio, Texas.

Incorporated: Fred J. Feldman Company, El Paso, Texas, capital stock, $50,000. Fred J. Feldman, C. G. McKie, J. B. Bryan.

Chemicals valued at $1,000 were destroyed in a fire of undetermined origin in the establishment of K. S. Canfield, photo supplies, 420 South Fourth Street, Louisville, Ky., on March 13th.

*

Eastman Plans Gigantic Mill

The Eastman Kodak Company has the foundation laid for a photographic paper mill 128 x 430 feet, six stories and basement. This building will be of concrete and steel construction, and the largest mill of the kind in the world.

*

RAILWAY ATTENDANT (to man smoking)—"You can't smoke."

THE SMOKER—"So my friends say."

RAILWAY ATTENDANT—"But you musn't smoke."

THE SMOKER—"So my doctor says."

RAILWAY ATTENDANT—"Well, you sha'n't smoke."

THE SMOKER—"So my wife says."—*Puck.*

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

VOL. XX, No. 505 *Wednesday, April 11, 1917* Price 5 Cents $1.50 per Year, Post Free

Commercial Photography

EIGHTEENTH PAPER

The photography of plants and flowers is a branch of the art presenting to the professional opportunity to produce something, and at the same time show excellency in technique and artistic ability, because the photography of flowers demands as much consideration of its individuality as is required in delineating by the camera the human face. Flowers have a decided individuality, and may be as properly or as inadequately represented in the photograph as we see in the portrait picture.

When floral subjects are photographed from the commercial standpoint, the artistic phase cannot be considered above the technical. That is, the photographer must take into account the peculiar features of the plant or flower which advertises its market value to the florist or gardener, which may not always be in accordance with the artist's desire to present the subject in a decorative way.

Nevertheless, this constraint upon æsthetic motive scarcely ever interferes with pictorial representation, and there is always scope enough for exercise of taste, because the subject readily lends itself to decorative effect.

The point of view is of primary consideration to the florist, and this presentation may not always accord with the artist's idea. The object of the florist is to advertise to the trade the selling quality, and he wishes these features to show somewhat pronouncedly in the photograph. The proper elevation of the camera is therefore to be considered, inasmuch as the variation in height has a marked influence upon the dimensions of the plant. The grower should always be consulted as to his desires, or there is apt to be dissatisfaction. The management of the light is also of vital importance. There is a tendency to give the appearance of plasticity to the flowers, to make them look as if they were chiseled out of marble, particularly if the flower is white in color. The result is monument-looking, instead of floral. No doubt relief is often desirable in a flower photograph, but it must never be stereoscopic. Judicious side illumination secures the best results. Indeed, some kinds of flowers, to exhibit the true structure, can be taken only in a direct side illumination. Others demand considerable top illumination, or even a sort of bottom lighting; that is, we may need to use a reflector placed below. The side illumination is specially applicable to

flowers having a sort of damascene pattern or folds of the petals. However, the photographer must make an individual study of the flower to determine the best mode of illuminating it.

Sometimes, indeed, we must direct the light somewhat to the back of the flower, so that its translucency may be shown. The shadows in flowers should always exhibit semi-transparency, which is all destroyed if we use a strong front illumination. By changing the point of view we often get just what is desired. The dead, stony-like appearance of the flower is changed into a beautiful living tissue. A little inclination of the camera, sometimes more than a little, toward the source of illumination, will give you this glow of vital splendor. Of course, you must be careful in such tactics to keep the light from entering the lens, but your daily professional practice instructs you.

A subdued light, but not an overdepressed light, is preferable, and a full exposure imperative.

Take the picture in a cool room if the flowers are cut. To prevent drooping while subjected to the ordeal, insert the stems in tepid water. Small homœopathic vials are here very useful.

If you find that a reflector is needed for the shadow side, use it with the same precautions you use it in portraiture. Do not overdo the effect. Keep it at a respectable distance from the flower, so as to preserve the delicate detail and at the same time keep intact that delightful semi-transparency, which not only flowers, but every properly illuminated subject should show in the shadows.

Now as to the character of the plate: The orthochromatic plate is most valuable, one of slow emulsion preferable. Even with white flowers the effect is softer than with an ordinary plate; with yellow flowers, it is indispensable. Blue flowers offer some difficulty, and I have generally secured best results with ordinary plates. Where blue is associated with other colors, the screen comes into requisition, with the orthochromatic plate, but be careful not to misrepresent by too much depression. Do not use it unless imperative.

The green foliage must also be considered. Dark greens, as in the fronds of palms, etc., are best presented by the use of a very rapid, ordinary plate, full-timed and not developed to any intensity. Olive green and yellow greens require the orthochromatic plate.

Employ a diluted developer and let the image come up slowly, and do not use bromide. Pyro as a developing agent is preferable to all others, as it preserves the delicate shadows.

Neglected Opportunities

'Tis said, "a man's most valuable asset is his name." If there is any speculation as to the weight of those words let the skeptic consult any magazine and find out for himself how forcibly the manufacturer of this present day and age impresses upon readers what the name signifies.

When you buy staple commodities, the first thing you think of is a brand that is a household word in every home in the land, and why? The answer is very simple; the name is so persistently impressed or preached to you that when you buy, you do it with a confidence knowing that if the article is not up to a standard, the manufacturer to protect his interests will replace it without a quibble. I have somewhat touched upon the ethical side of business but am doing so with a view of bearing out a point that will, at the conclusion of this article, assert itself.

Let us stop for a moment and consider the vast amount of valuable material that is slipping away that could be otherwise put into some profitable or beneficial use. Several years ago the Chamber of Commerce in my city, held a Merchants' Trade Week, the object was to stimulate trade and in doing so they provided plenty of entertainment and things for interest such as window displays of farm products,

floral parades and other things too numerous to mention. This was held in the fall of the year most convenient for both city and country people and it proved a success due to the fact that all business interests both big and small pulled together to make it one big week of "Show 'em what we can do."

Taking advantage of this golden opportunity I availed myself with a Graflex, going out into the thick of things making some twenty or thirty negatives of various floats, window displays and so on, and within two hours after the last plate was exposed had postal views on sale at a live drug store within the reach of the busiest street selling at five cents each. The drug people were only too glad to sell them at a small margin to themselves in order to get probable customers into their store. Each card bore the name Mathes, and a suggestion of photographs. I cleaned up a bit of good velvet and the amount of advertising received was very much in excess of the investment.

On another occasion I made some fifteen or twenty views of a locomotive that tumbled over in the river killing two men, and from the sale of those views realized a handsome profit and more advertising. It wasn't very long before I gained a reputation as a live-wire photographer and traced many substantial studio orders as a result of the postal sales. Today I enjoy a thriving business and attribute it to my unusual methods of putting the name before the public and delivering only such work that is entirely satisfactory.

The plan outlined may not appeal to studios catering to a select clientele, as it did not to me at first, but I can safely say that it has been constructive toward building up a name and reputation that is paying good dividends with only a small investment. Fraternally,

ROBERT JUAN MATHES.

Photographing Children

The British Journal of Photography for February 2, 1917, publishes a paper in connection with the discussion as to the best way of picturing a baby, minus the conventional chair or other incongruous accessories.

The writer, Mr. L. T. Woods, refers to the many excellent "mother and baby" pictures used by enterprising advertisers of baby foods as examples worthy of imitation by the photographer, supplying him with new ideas in posing and arranging, so different from the orthodox methods monotonously in evidence.

Before the breaking out of the war Mr. Woods was on a visit to Milan, Italy, and was attracted by some of the novel poses which some of the best Italian photographers had made a specialty not only in Milan but in other large towns.

Mr. Woods' remarks:

"Many professionals appeared to have banished orthodox poses and to work on other lines, to me most novel and certainly pictorial. Mother and child or children were pictured 'doing something.' We in England, I suppose, would at once brand the work as *genre,* but it was not exactly *genre* as we know it, but something between it and high-class orthodox portraiture. The nearest approach to these Italian masterpieces I have seen in this country are Mr. H. Essenhigh Corke's firelight studies, but there was no firelight effect in the Italian pictures.

"I often regret that I did not secure a few examples of the work, not for my own particular use, as I remember them so well, but to show British workers. Fig. *a,* however, is a type of the work referred to. This, with Figs. *b* and *c,* is cut from Scott's Emulsion advertisements, and should give the British worker ideals. I saw no picture exactly like this in an Italian photographer's, but it is the type of photograph they would not hesitate to produce, though

perhaps it may be more on the real *genre* side than the average. Even without the bath and the little girl on the right, what a charming mother and child pose it is! I am well aware of the fact that photographers in England—and in Italy, too—have to take pictures to please their customers, otherwise their bread and butter vanishes. English parents are not accustomed to the newer (?) type of pictures, and the demand would probably have to be created.

"Fig. *b* is in the true Italian style—a good type of genre-portrait group, passing well in either class. Some English workers have attempted this style of posing with success, and we could do with much more of it, varying the positions. Fig. *c* is a pose we happy family men often witness at home, but how many photographers, I wonder, have attempted it in the studio? With the rapid lenses and plates of today the pose should be one of the easiest to reproduce. What a good photographic operator, or poser, the artist who drew Scott's pictures should make.



Fig. d.

"Fig. *d*, an illustration issued by the Glaxo firm, is a particularly pleasing mother and child picture, which should furnish the photographer with many ideas. The pose is simple and homely, the baby being comfortably and nicely held.

"I trust these few notes will be of service to those who wish to liven up their trade, and make a specialty of mother and children pictures. There is much more to be done, and I suggest that operators keep an eye on the many pictorial line drawings which appear in the press. We have for years been hearing that many artists of the brush and pencil study photographs, and if such be the case—as undoubtedly it is—the photographer can now get a little of his own back."

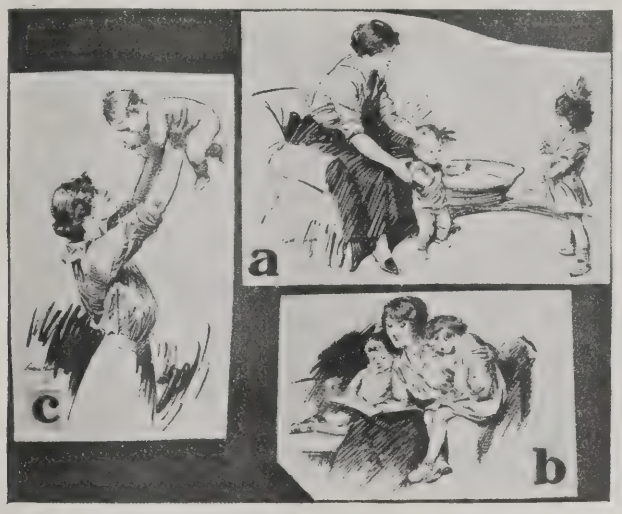
In the February 23d issue of *The British Journal of Photography*, Mr. H. Essenhigh Corke calls attention to the paper by Mr. Woods, with some pertinent observations of his own upon the subject, which we subjoin:

"Mr Woods drew attention to the fact that in the Milan photographs and in the drawings he reproduced there is the great charm that the sitters are, or appear to be, 'doing something,' whereas in the majority of professional photographs of such subjects there is very often a more formal and lifeless pose, so that it is quite evident that the sitters have been purposely and, shall I say, photographically posed. It must be quite apparent to all photographers who are attempting to raise the tone of their work that, if circumstances permit, the more animation and the less formality we can get into our work the more pleasing *to us* will be the results.

"Mr. Woods quite rightly states: 'English parents are not accustomed to the newer (?) type of pictures, and the demand would have to be created.' This means a lot of hard up-hill work for the man who tries to foster the newer style of work, and it also means that, to a large extent, only those workers who obtain a good price for their work will be able to work on these lines—for several reasons. One of the greatest hindrances to making more original mother-and-child portraits and small family groups is, in my experience—which I am sure it is that of many other photographers—the fact that people *will* come to be photographed in most unsuitable dresses. Unfortunately, this applies more to the better class people, those of whom we should like to make more pictorial work, than it does to the lower classes, who (because they cannot afford to pay high prices, and also because they, more than the better classes, are even less appreciative of pictorial work) would not make a good enough field to work upon.

"In nine cases out of every ten, when a mother and child come for a sitting, the mother will not only dress up the child in either its very best dress, or, if it be quite young, in some cherished christening robe, but will always attire herself in an evening gown, which, however, beautiful and dainty, is not the kind of dress in which one could expect her to romp and play with the child. Even if it were, would the result be satisfactory in a photograph?

"How many mothers would allow themselves to be photographed with their sleeves turned up as shown in one of the sketches, even if, with difficulty, we had persuaded her to undress the baby?



"Fig. C again, although delightful in its way as a picture, at once calls up visions of endless work with the knife for the poor retoucher in making a 'suitable and pleasing' shape to the mother's blouse, which, if she held the baby up in the position shown, would be a mass of creases, and would be sure not to fit properly.

"It is this matter of the mother's dress which is, to my mind, one of the greatest difficulties to be overcome, and those photographers who, during the past few years, have succeeded in making beautiful pictures of children only will at once agree that more than half the battle has been solved by getting the mother to undress the child partly, or, at least, to dispense with the elaborate frock and allow the child to be more natural and at ease. The notable work of Marcus Adams in this way will at once occur to our minds, and I believe that Mr. Adams has said that even after the difficulty in persuading the mother to let the child wear a less formal dress has been got over, his experience has generally been that, in spite of the increased pictorial merit, the order has been given from a proof in the more orthodox style. This has been my own experience in a great many cases also.

"Apart from the difficulties mentioned above, there still remain the technical problems that such poses create to be overcome, which are many. The very nature of all these subjects demands always a very rapid exposure, even with the very best of lighting conditions and the best and most expensive lenses working at a very large aperture, together with the fastest plates possible, and even given all these, we must so pose and arrange the group that all the figures are as much as possible in one plane, in order to secure sharp focus. This in itself places a very great restriction on any attempt at unconventional posing. If a group such as Fig. A is attempted, it will

almost always demand a smaller stop than we can afford to use for such work.

"There is also the difficulty that all these newer poses are more 'spread out,' so that the figures are smaller than usual, and therefore, in order to make successful pictures, a size not smaller than whole-plate must be used, otherwise the figures will seem so small. One of the reasons why the old-fashioned poses are adhered to is, I think, that the figures are rather crowded, so as to get the faces on as large a scale as possible.

"I am perfectly in agreement with Mr. Woods that 'there is much to be done,' but I would point out that, from a practical point of view, there are great difficulties to be overcome, and I would draw attention to the fact that, however good it may be for operators to 'keep an eye on the many pictorial line drawings which appear in the Press,' they must consider very fully and thoughtfully the limitations of the camera to produce similar pictures.

"By all means let us have as much originality as possible and let us get as far away from the old-fashioned styles of work, and, whenever possible, get more life and action into our poses; let the sitters appear to be 'doing something,' and although, as I have stated, this will be found up-hill work, yet in the end we shall perhaps educate the public to appreciate and value our work more, and we shall at least have the personal pleasure of knowing that we are a peg or two above the average, and shall enjoy doing our work more, too. But we *must* remember the limitations of our medium and so adapt our poses to comply with those limitations, which will necessarily place many restrictions from a pictorial point of view."

Quick or Leisurely

C. H. CLAUDY

Life wouldn't be worth living if we were all alike—if we all thought alike. But it does rather pass comprehension at times how two perfectly sensible people can see only exactly opposite sides of the same question and how both be absolutely sure they are right. What is still stranger, once in a while there is a question which has two diametrically opposed answers, both of which *are* right!

There is this matter of speed in doing your posing and exposing, for instance. There are almost as many views on the subject as there are photographers. Probably the vast majority prefer a happy medium between the methods of the man who likes to expose fifteen plates in ten minutes and the way of the operator who fusses around with a customer—one almost says "patient"—before making a single exposure.

Knowing the variety of opinion on the matter, it occurred to me to write to two friends in the profession who held different views on the matter, with the idea of putting those views in print.

Here is an abstract of what I received in answer:

(Photographer in a large city who does the highest class of work—fifty to seventy-five dollars a dozen—and has a reputation as an artist):

"Long practice in the more usual lighting has enabled me to secure the effect I want in a very few minutes. I know my light so well and just what I want, and I can see so easily in the figure just what I need on the glass, that I don't have to spend much time on that end of it.

"But I am very firmly of the opinion that no photographer, regardless of how clever he is, can get a pose and an expression which is truly typical—really a portrait arrangement and expression—without taking plenty of time to it. I except, of course, those natural models who fall instantly into the pose and call at once to their features the expression you desire.

There are such people, but they are not common.

"So I seldom try to expose more than six or eight plates in an hour or hour and a half, and frequently they are in pairs, practically duplicates.

"Of course, it depends very much on the type of sitter. A nervous person, in a hurry, can't be treated in so leisurely a way. But as long as I can keep a sitter interested either in what I do or what I say, or in herself and her pictures, I keep on trying and suggesting and moving and arranging. And—because I can see the thing I want when it's before me—that's how I make the kind of portraits that people come to me to get."

Sounds authoritative, doesn't it? Well, listen!

(Photographer who is running a successful business with a large staff, who has all he can do, of a high grade—up to thirty dollars a dozen—in the simplest kind of straight photographic work, finished as well as the art permits, and artistically mounted):

"My idea is that everyone who comes into my studio is in a hurry. My idea is that impatience and hurry detract from a good expression. So I try to get as many plates as I possibly can in the least possible time, without seeming to rush. To *seem* in a hurry is fatal. You must never let your patron know you are doing work quickly. But this business of spending half an hour over drapery and light and hands and arms and feet and expression—well, it gets the results, but, *so do I!* I figure that in twelve exposures I am just as apt to happen on one that will make a hit with my patron as the man who fusses for hours over two. And—here's another point. The woman with twelve proofs to choose from is as apt as not to order from two. That means an extra payment!

"I have everything ready before my sitter comes in. There is nothing left to do but focus and expose—of course I have to arrange light and screens somewhat. I use an assistant in the studio to focus and press the bulb, usually, and we have our work down to such a system that I can get through a dozen plates in ten or fifteen minutes without trouble. More than one person has said to me, 'Why, I thought it was an ordeal, and you are through before I started.'

"Now, I've been asked this—do I think that this haste impresses the customer unfavorably as to the difficulty and value of my work? And my answer is, I think it probably does. I dare say the customer who is fussed over for an hour feels more important than the lady I dismiss in ten minutes. But—here's the real answer. People come to a photographer for *pictures*—not to be made to feel important. No matter what a customer thinks of me and my methods or my speed or the simplicity of photography because of the way I work, she judges me, finally, and for all time, by what I send her in the proof envelope. She forgets everything else when she sees the proofs. I've tried both ways, and speedy work and many plates is my formula for success."

When doctors disagree, the undertaker decides! But—there is seldom an undertaker for a photographic business run by a capable photographer, whether he is a lightning portrait worker or needs time for his results.

When photographers disagree as to methods, what's the answer? I don't know. But it seems to me a little correspondence on the question might be helpful. Any photographer who would like to give me his views with a view to further discussion, can address me care the BULLETIN OF PHOTOGRAPHY, with the assurance that his name will not be used and that the Editor, I, and those who may later read what he has to say, will be truly grateful.

*

Photographer—"Might I suggest the expression be a *leetle* less severe?"

Sitter—"No, sir! This portrait is for my nephew, and if he sees me looking pleasant he'll write for money!"—*Passing Show, London.*

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

The Penalty for Speaking Falsely of a Competitor, or of a Business Man Not a Competitor

I have received the following through a Western paper:

> I have read in magazines from time to time of the penalties for various legal offenses, but have never had the pleasure of reading what the penalty is, or should be, if one man should knowingly send out a false statement that would have a tendency to destroy the credit of another. For instance, I know a watchmaker and jeweler in a country town who is a master of his profession, has a jewelry store that is a credit to the town—in fact, the best store the town has ever had. His store is paid for and he discounts all his bills. Now if, knowing the facts as I do, I should publish the story that this man carries no stock, does not always pay his bills promptly and is only a practical workman, what is the penalty for such an offense, or what should it be? Are there any United States Supreme Court decisions applicable to such a case, or what is the law pertaining to such an offense?

This correspondent asks about a jeweler, but I suppose I need not say that the legal principles involved here are the same no matter what line it is.

The correspondent seems to have an idea that the offense he speaks of is in itself a criminal offense, separate and distinct from other libels. That is not the fact. Aspersing the credit of a solvent merchant, or his ability as a master of his craft is a civil offense, and it may even be a criminal offense, but it is merely one of the class of punishable libels or slanders.

There are three aspects of such an offense.

1—The criminal libel (or slander) aspect.

2—The civil libel (or slander) aspect.

3—Misuse of the United States mails.

Such an offense could offend against the law in all three respects. If it offends against the first and third it would be punishable with fine or imprisonment; if it offends against the second it would be penalized by the payment of damages.

If the defamatory statement is written, it is libel; if spoken only, it is slander.

Consider No. 1. I question very much whether the language which this correspondent sets forth would be criminal libel at all. A man may be guilty of criminal libel though he speaks only the truth. The theory is that criminal libel tends to a breach of the peace, and it is therefore immaterial whether the thing said is true or not. But even if false it must be something pretty strong—stronger than this, in my judgment.

As to No. 2, this might or might not be misuse of the mails, and a criminal offense under the United States laws. Sending through the mails any matter which is "libelous, scurrilous, defamatory, threatening, or calculated in any way to reflect injuriously upon the character or conduct of another," is misuse of the mails. But the matter must be exposed to the public gaze. If it is sealed inside of an envelope or a wrapper, it makes no difference how libelous it is, it is not misuse of the mails and the postal authorities will take no notice of it.

If this correspondent wrote the above on a postal card, he might or might not be guilty of misuse of the mails. I say he might not, because this language is a little weak for a criminal offense, in my judgment.

What this offense really is, is trade libel, a civil offense only. The law is pretty uniform about trade libel throughout the United States. Words which when spoken or written of an ordinary individual might not be slander or libel at all, would at once become so if spoken of a man in connection with his business, trade, profession or calling. A good definition of trade libel is —"any words spoken or written of a person in his office, trade, profession, business or means of getting a livelihood, which tend to expose him to the hazard of losing his office or position, or which charge him with fraud, indirect dealings, or incapacity." Such statements can be sued for even if no damage has occurred, because they tend to injure him in his trade, profession or business. In other words, the charge must be such that, if true, would render him less qualified to carry on his business.

The law is especially tender with the reputations which men have won in business and will sharply punish anybody who destroys or injures them. To falsely say that a business man is in financial difficulty, or is dishonest, or a fraud, or has been guilty of any other practice which, if true, would make him a poorer manufacturer, merchant, clerk or artisan than he would otherwise be, is to be guilty of trade libel.

There is a case which holds that it is not a trade libel to say that a merchant does not pay his debts, because even if he didn't he could still be a first-class merchant so far as the public was concerned. But where you run him down generally—say that he has a poor store, doesn't keep a stock, and in fact is a poor, one-horse merchant *besides* not paying his debts, you paint a picture of slackness, inefficiency, and poor credit, which any court would almost certainly call a trade libel. Always provided, of course, that it was untrue.

If the court held it to be a trade libel, it would allow damages even though no actual damages were suffered. The libel law knows two sorts of damages, general and special damages. Special damages are actual damages—those which do not necessarily follow from libel, but which may follow. If they have followed, no matter what the circumstances, they can be collected. An example would be where one merchant, speaking of a competitor, said to one of the latter's customers, "he is notorious in the trade for the shoddy goods he sells," and the customer, believing it, took his trade away. In many cases no damages except those which have actually happened, such as the above, or the loss of a position or of a contract, can be collected. If no damages can be proven, none can be collected.

But in trade libels it is not necessary to prove special (actual) damages; the law allows what it calls "general damages." General damages are those which the law holds *necessarily* follow from the speaking or writing of false words about business men. In other words, if I say to a jobber, speaking of a retailer, "I consider him financially weak," the law considers that I have inevitably done that man some injury —that I have in part destroyed the good opinion which the jobber had of him, even if the jobber did not take any business notice of what I said. Therefore, because there is this inevitable injury, which cannot be estimated in money, the jury which tries such a case will be allowed to give the plaintiff such a sum as it thinks will make him feel good again. This is the sort of damages which can be recovered in actions for trade libels.

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Proceedings of the Second Convention of the Middle Atlantic States, Philadelphia

(CONTINUED)

The second annual meeting of the Photographers' Association of the Middle Atlantic States opened in Scottish Rite Convention Hall, Philadelphia, on Tuesday morning, March 27, 1917, at 10.30 A. M., Mr. J. F. Sherman, President, presiding.

Mr. E. J. Cattell, Philadelphia City Statistician, splendidly welcomed the organization, representing his Honor, the Mayor. In this address Mr. Cattell told us that while he was no photographer, that his imagination could frame no more beautiful a picture than here, among this assemblage of interested, enthusiastic men and women. He said, "I will retain my admiration for all the young ladies. I have a sign in my office over my desk which reads, 'If a young lady passes my door and I fail to turn my head and look, send for the coroner,—I'm dead.'

Mr. Cattell's Address of Welcome

"We are very happy to have you here in Philadelphia. I made my last talk about 2 o'clock this morning, so it brings things pretty close together to talk again at 10.30, but neverthless I am delighted to have that privilege, and I have this to say, that the greatest possible good comes from this getting together of different firms,—this talking things over, and meeting from city to city. There is a great deal we can learn. I learned my first lesson about a hundred years ago when I went to a dance with a lovely young girl, and as we were whirling around the room I remarked, 'This is a wonderful floor to dance on.' 'Well, why don't you try it and keep off my feet.' We may take a good deal from that, for we must learn how to keep off of the other man's feet in business. Do not waste energy. Do the things that count. Another lesson is to think of the other people; help all the trade without hurting the other man. I once knew of a man who sold an article for more than it was worth, and the man to whom he sold also sold it for more than it was worth, and out of the two deals made a wonderful business transaction. Due to the savings in our great manufacturing the whole world is gaining a new buying power every month, and this makes it possible for both parties to get profit, and I think you are going to find in the next ten years that your work is going to receive higher recommendation, and it is going to have behind it a larger and higher buying power.

"About ten years ago I had a contract to go all over this city taking pictures of certain things that had been photographed before, and I heard an argument the other day about an immense photograph of two sections of our country, each within twelve miles, one piece of this land selling for $400, while the other sold for $20 000, and you could not distinguish between the two, only that the one lacked good transportation. The railroads settled the argument, and in this argument I could not help having this one line of thought, that I would throw out as holding convincing possibilities. Just as railroads are doing, so photographers can be a great aid in taking up a deal which would otherwise not suggest itself as being available.

"I am happy to be with you this morning and bid you a most hearty welcome to Philadelphia. We are sometimes spoken of as being slow. That is solely a matter of opinion. Years ago I was offered a horse, and the man said he would travel twelve miles an hour, and so he did,—ten miles up and ten miles down and two miles ahead. We must not waste power on effort unless it is worth while. This old city is supposed to be slow. Well, we put a city as large as Camden on this city every year and never notice it. We are building in this city a new home every twenty minutes. We can show three new homes for three new families every hour. It is tremendous when you think of it. We have three hundred and seventy-five thousand homes. If you want to make a three-minute call at each house in Philadelphia, it would take you more than twelve years, and would cover so much distance that our trolley cars would have to go all around the earth.

"I have written a good bit, and I believe more and more, the longer I live, in cultivating the sense of proportion and the picking out of things which are essential, and leaving out the things which may be left to the ear or the eye. So many people deal in platitudes. Mark Twain once was on a sea voyage, and noticing a man hanging over the rail, suffering with *mal de mer* or seasickness, said to him, 'My friend, are you sea sick?' The poor fellow looked around and shouted, 'Do you think I am doing this for fun?' . . .

"There are two types in America, not equally divided; the type representing the man who toils and accomplishes, and the man who toils and dies with nothing done. We must desire each day to put our ideals higher.

"There was once a little lad who said to his mother, 'Mother, tell me, where does the light go when it goes out?' 'That is a foolish question,' she said, 'you might as well ask me where your father goes when he goes out.' And another time I was doing some missionary work with a clergyman, and he said as we saw the poor dear little wife sitting weeping over the thought of her dissipated husband, 'Where is your husband?' She said she did not know, but thought he might be brought home any time, adding to our surprise that she hoped they would bring him in a Pierce-Arrow. We both immediately asked why she should say that, and she replied, 'Well, they advertise it travels so fast it takes your breath away.' . . .

"They tell me there is a delegate here from New Zealand. I think this is a wonderful illustration of the fact that, 'No man liveth for himself alone.' We cannot get more out of life than we put into it. We must give to the world to get anything out of it. New England was settled in order to obtain opportunity to train through pain and sorrow for another world. If a man is not happy here, there is something wrong with the man. Every man is rich who wakens to a new day. Each unit in this nation is coming to the realization that we owe the world a living and that the world does not owe

it to us. We get by giving, and we must give first. Another thing, we must make allowances for other people. . . .

"An interesting thing once happened in the court here. Like most people in the business, I suppose I had had contact with magistrates before. One man there was a Salvation Army captain, and as he stood up, the magistrate said to him, 'Where do you live?' 'Heaven is my home.' 'Thirty shillings fine.' That is the disadvantage of living in the suburbs. Try to be happy here and do not postpone good resolutions for that far-away day. See if you cannot make a little heaven all the way up. I want to live to be a hundred years old and renew the lease at twice the amount. Even the baldheads have a chance, for you never find cheap furniture with marble tops.

"Then another thing, we must keep the heart clean. Develop the heart qualities. Those brilliant young people who can make a better set of commandments between cigarettes or write a new testament between poker games make me tired.

"Now, about this country going to the dogs. Tell that young man or woman who is a pessimist they are like the man in the dark-room looking for a black hat when it isn't there. They lick their own children for growing. Within this one city the homes have multiplied from 60,000 to 175,000, the ability of transportation has so multiplied that we can go from here to San Francisco in four days. The other night I talked to 16,000 people in San Francisco over telephone in Philadelphia, rather than take the four days to go there. I spoke in City Hall plaza the other day to 1,400 boys in this country who are corn producers.

"During the Civil War we cut our expenses three-fifths. Philadelphia alone, in case of war, can save thousands of dollars. We cannot enumerate all the wonderful things that exist today in opportunities.

"Another thing, one and a half million children are alive and well today due to the invention of a serum for diphtheria, and look at the soldiers whose lives are saved by the tetanus serum. Girard College, with an endowment of $32,000,000, each boy having $4,000 spent on his education before leaving.

"We are growing bigger all the time and when we finish that parkway on which we have spent $22,000,000, together with the other public and semi-public buildings in this city, we will have something that will be well worth while coming to Philadelphia to see,—that will repay the visitor. I get inspiration myself here from talking to you. I grow from meeting others, as every other man grows. . . . "

Response by Mr. Wm. H. Rau

"It gives me great pleasure to accept the welcome extended on behalf of the city of Philadelphia by its able statistician in behalf of the Photographers' Association of the Middle Atlantic States, which is holding its second annual Convention in this City of Brotherly Love.

"We have so many good photographers here with the willingness to help, that it seems this should be a very successful and instructive Convention. There is no doubt but what the officers have worked hard and are entitled to a good deal of credit for the able way in which they have managed the work.

"Doctor Cattell, our esteemed friend, is a prince of raconteurs and a representative Philadelphian and can give more statistics about this city off-hand than any living man. He has not mentioned the few statistics of Philadelphia, which are of peculiar historic interest to us photographers. Aside from being the first in fifty different historical and national events, there is no doubt of Philadelphia's priority in the photographic field.

"Joseph Saxton, of Philadelphia, made the first heliograph in America, October, 1839. This was but one month after America had received intelligence of the new and wonderful art of sun drawing, and he may be considered the first to apply photography to the production of mechanical printing.

"Robert Cornelius, of Philadelphia, took the first portrait of the human face by Daguerre's process, even before Daguerre himself, who had only taken inanimate objects.

"Dr. Paul Beck Goddard was the first to employ bromine as a sensitizer, thereby increasing the rapidity of the plate. This discovery was made in 1839. By this accelerator, he was enabled to make an instantaneous picture.

"William Mason, of Philadelphia, in 1839, employed artificial light.

"Robert Cornelius opened the first studio in America, February, 1840."

The President's Talk

Mr. Sherman: "We are privileged to have among us two Past National Officers, Mr. Ryland W. Phillips and Mr. Wm. H. Towles. I am not going to tire you with a speech,—I don't know how. You got a good one, and I am going to let it go at that. I am going to outline a few things that we expect to do, and what we ought to do. Last year Mr. Towles presided. His optimism was more or less a prophecy, and after the close of the Convention you know it was a reality. I hope you will find it the same here. We have worked hard to make this a real Convention and I want you to tell us that we have succeeded, and if not, it is not because we have not tried. We have made the effort, and we believe we have succeeded.

"During the year, this kind of work sort of hibernates until the Convention period looms up. The present efficiency of the organization makes it so that we administer to almost all the needs of you photographers, but we do not lose sight of the fact that it is our duty to look after the children a little bit. Each section must try hard to keep up the interest locally. If there is ill effect it is because the sections seem to think that because the Middle Atlantic States have come into being, that the sections will go out of being. I hope this will be overcome. Keep your little concrete sections more active. I understand in the western section that there are two sections that have mighty good times twice monthly. My section is almost dead. I am not familiar with conditions in Maryland. I am sure we would all feel very much encouraged if we knew definitely that each section was helping.

"One of the things that this organization needs more than anything else is some sort of a mailing list to keep us in touch with the photographers in our district. It would seem to me as if my successor could start a movement to meet this, so that we can keep in touch with all photographers embraced by our States. More

criticism has been offered this Convention from that source than any other. People are constantly saying, 'We have not received copies of any mail.' I want to say that we circularize from a list which is all that we have at our command.

"Next comes the matter of the selection of officers. At the present time, according to our Constitution, the nominations are made by our State Vice-Presidents, and you will notice by the program that I conceived an idea to make them work, so that they will appear before you and you will know who they are. I am going to appoint, as before, a Committee on Legislation. This is not a gag. It is to try to expedite any ideas we may have in our minds during this Convention. Go before the committee which I will name, whenever and with whatever bother or discussion you may have.

"Committee on Membership and Credentials—E. W. Brown, George Kossuth, William Kingling.

"Committee on Resolutions—O. C. Henry, J. Mitchell Elliot, S. R. Gray.

"Committee on Next Place of Meeting—Robert Duryan, U. Grant Channel, J. T. Selby.

"Committee on Legislation—J. B. Schriever, G. W. Harris, Harry Loveland.

"There will be a little change in our program. At 2 o'clock we were to have Mr. Blum. He will not be able to be here, although his son has charge of his paraphernalia. Sometime later in the week we hope to hear from him. In his stead, Mr. Dawes, of the Wollensak Optical Co., will give us an impromptu talk on 'The Photographer and the Studio.' Tonight you will notice we have an illustrated lecture. In addition to that, through Mr. Phillips, we are going to have a little comedy in moving pictures. It was necessary to have a moving picture in order to properly illustrate Mrs. Hudson's lecture. There will be an informal dance here immediately following, and if you have any friends around, they are perfectly welcome to come."

Mr. Ryland W. Phillips: "I have not yet gotten up speed, and, like the Ford going up hill, it has to climb pretty hard in order to get in the next gear. I do not know what to say, except that I, as a Philadelphian, welcome everyone here, and hope we will have twice as many before we get through. I do not propose to talk about the National Association now, and there really is not anything for me to say except that we Philadelphians have our doors wide open for you to come in and visit our studios whenever you have time."

Mr. William Towles: "Mr. Sherman asked me to talk, and I said it was simply out of the question. I did not have anything to talk about, and I suggested to him that he get some 'new blood' into this Convention. I am always interested in this work, both the National and Middle Atlantic States. I would much rather be a worker in the ranks, than be in the lead. I believe we are going to have a real Convention before the week is over. You will find the average picture exhibited here this year far superior to any previous year. It took us two days to go over the pictures. It is a very much higher average rating than we had at Pittsburgh or Washington, and you will profit by studying the pictures. We are going to separate the Salon, and the ones that have the highest rating will have a special place. Study them, and get the benefit of the Judges' decisions. I hope every one of you will take advantage of every number on our program, attend your meetings, your demonstrations, and your talks, and get all the benefits derived from the Convention. We are a little unfortunate in our weather, but Mr. Phillips assures us it is going to clear up, and he seems to have inside information. Probably Mr. Rau is putting this over on Philadelphia."

Mr. Diehl then read a telegram from Mr. Blum of regrets that he could not attend, but best wishes for a rattling good time.

Mr. Phillips: "I have just one thing to say. It is true that we have in Philadelphia at this time probably the oldest active living photographer in the United States; this man is in his eighty-seventh year, and just at the present time is lying at his home very ill. It seems a very appropriate thing to send him an expression of sentiment—Mr. Frederick Gutekunst." Moved and carried that resolution of sympathy and regret be sent, and also flowers.

Afternoon session opened at 2 P. M. W. B. Poynter gave a most interesting demonstration of child portraiture.

Mr. Dawes, of the Wollensak Optical Company: "Keep up your own personal appearance to match the surroundings. Do not walk in to meet a customer with your sleeves rolled up, and dirty hands. Brace up and walk out with a dignified air, so that he will know he is addressing, not the overworked helper, but the boss. It is a good investment to take a chance on enlargements now and then. When you turn out a good picture, make one enlargement for mother, or for father, or for that sweetheart, and see if it doesn't hit home. Nine times out of ten it sells. The other pictures are just as good, but mother must have a special one. Impressions mean everything. We want to make an impression in every line of work. I look upon photography as a luxury. Some people think clothes are a luxury. They make you feel that you need a new suit, when you pass a window and see the new line in there for display. In photography it is the same. You have to keep up with the styles, and convince the customer that what they have is not sufficient, but what you have is what they need. We must pay attention not only to our looks, but to the looks of our studio. We are not here today as competitors. We are all here as a Convention, to make the business a success. We are working together for better photography, to give out ideas of what we have and how they can get it."

Mr. Silverberg's Talk

Mr. Silverberg: "The difference between an artist's method and a photographer's. There is one general idea. The artist's method is purely selected. He builds up his image, he has to go ahead and improve his work constantly. The photographer starts in with his lines. He gets his image immediately, but he also gets much in which he has to leave out, a great deal of the detail. The photographer eliminates while the artist selects. Consider from such a point where you can bring the work of the artist and the work of the photographer together. Each worker has his own individual way of seeing nature. To judge correctly, think of the image and forget the photographer's image. They see too much. In order to get the centre of the image,

it is necessary to handle light in such a way, obscuring it here, reflecting it there, so that your image is not the same as the painter uses in painting. You are constantly translating your visual image to a photographic image. It is very difficult for the photographer. If you judge entirely by the ground-glass, you fall down, but if you keep in mind the image that he sees, forget the image on the ground-glass, and try to place in your mind's eye the picture that he wants to get, not depending on the ground-glass at all, and educate the mind so that he can visualize the image he wants to make. This is simple on the lines of replacement, and as I start from the beginning, I will call your attention to the different things I do from time to time." (Then he painted a picture of Mr. Ryland Phillips, demonstrating the above.)

Miss Katherine Jamieson told of the benefit of having good skylights, clean windows and fresh curtains, telling how she had successfully used backgrounds outside of windows at varying distances to show different effects.

Mr. William Shewell Ellis: "I have hardly anything I can say, after all the splendid things that have been said. But I would like to ask did you ever stop to think of the time these people are giving to you to really help you? We should show that spirit to them, and not be critical. We have our faults, all of us. There is so much to be gained by these gatherings; we show you how to pose, how to make settings, and anything and everything that the photographer needs to know. There is one thing I want especially to urge, and that is that you get something more than mere technique in your pictures. This is most essential. Then get light. That is everything. That is the difference between the real picture and the next best. It is helpful to know that to give light, you must conserve your energy. You must give it to your subject, and only through that conserving of your own energy can you give the light to your work. The earlier Conventions used to be a great deal on the 'booze order.' Everybody thought they had to have a rattling good time, but today the Convention leaves a tone to it. We all look at it differently from what we used to. Most of the photographers are always glad to have you stop in to see us."

Henrietta Hudson's Talk

Mrs. Henrietta Hudson: "I was asked a question,—why I was at the Convention,—and I stopped for a minute, because I could not think of a fitting answer, but I am here because your Association has one of the most progressive, absolutely up-to-date Presidents.

"I attribute every bit of this to my trip to Pittsburgh, to the Academy of Arts and Science. They wrote me the most cordial and absolutely delightful letter, saying, 'No, thank you, we have never exhibited direct color work. We may have to in the near future, but we have not come to it yet.' I was reading in the BULLETIN OF PHOTOGRAPHY and I saw that the Association was to have a Convention and I took my courage in both hands, and at 8 o'clock I called on this man and asked, 'Is there a corner in your Convention for direct color photography I was in New York and he was in Newark. I said, 'Come over and look.' And the result was that this man paid me the courtesy to ask me to come over here and speak to all of you. You have had a good many speakers here today, and they have spoken beautifully. One man stole my idea. I was going to tell you tonight that direct color way was much the easiest way to get artistic photographs. You had an artist here this afternoon who painted a picture a great deal quicker than I could photograph it. You know who I mean. He painted this picture in such a hurry it hardly seemed possible.

"Now I want to tell you just a tiny story about the commercial work. Perhaps it will have some weight with you men who have worked some years in photography. Someone presented me with a plate camera and a box of water colors. 'Go to it,' they said. I had never handled a glass plate, and I did not know what was going to happen. When I took this first, I had no dark-room. I went down into the potato cellar, and sat on a box. I had a big wad of cotton in my apron pocket, knowing full well I was going to cut every one of my fingers. I loaded my camera, and set it on the piazza to take a picture two miles off to the hills beyond. I did not know how to expose it. I took 25 seconds. The dish-pan and a pie-plate were all the utensils I had. I said, 'Now, mother, dear, 2½ minutes exactly if it is correctly exposed.' That I did not know, so I turned on the lights and I read that when one developed they had to rock. I rocked till I was developer from my head to my toes. After 2½ minutes mother called, and I said, 'One-half minute more for luck.' Mother called. I lost my plate in the dish-pan, and why I did not scratch it to pieces in the rescue I can never tell. I got it out, and loaded my kerosene lamp. I had no electric light. Finally, I could not stand it any longer. I gave a warwhoop. Colors! From that time on I decided it was what I wanted. By the way, that was the best plate I ever took. I took some Easter flowers and managed to photograph sunlight. You see I tried the law of direct color photography. I did not know one blessed thing about photography from the color end. I was born an artist, and know human nature; for instance, in taking a baby's picture, instead of taking as most photographers do, I did not take that baby by its feet and hold it head down. Now you all know what a baby in that position does,—it squeals, but you turn that same baby head up and it is adorable, and that is what in my ignorance I have done. I have turned the photographic baby up. I have taken it from the color end. I went home and I studied and I discovered that yellow was 100 luminosity, red 5, blue 5. My color eye told me it had to be, and I had quite unconsciously, because I did not know any better, taken hold of the color plates from the right angles. A number of people advised me to take this thing up professionally. I decided I would have to know something about it, so I started and walked all over New York City, and into the various studios and printing houses, and had the time of my life. I was either considered most politely and courteously as a mild lunatic or somebody trying to get the secret of the photographic engraver's reproducing colors. I saw there was a larger field for direct color photography than just merely the fashionable photographers on Fifth Avenue. The women who go up there in their beautiful gowns, and after their pictures are completed have their various relatives say, 'What!—was that meant

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to be you?" I saw the psychological moment had arrived, and that we in America had no business being at the tag end of direct color photography. On the other side they are doing superb things. We are Americans. We must head the list. We are far-sighted morally, and that is why I am putting in my plea and America must stand in the light of direct color.

"In one studio the man was nice and courteous and said, 'I want to ask you something. Have you a private fortune? Do you want to throw away all the money you have?' I said, 'No.' 'What do you intend to do,—speculate in direct color photography?' 'Why not I?' 'You seem to be honest and fairly intelligent,' he said, 'now listen. In the first place, there are not any commercial plates on the market. Autochrome plates are extremely simple in handling. When a better plate comes on the market I will try it. You see I have been a commercial photographer twenty years. Those plates are not color treated. They are full of green spots. They are full of black spots. They say you can dissolve them out, but you cannot. How can you do it commercially when it does not register white?' Everybody knows that a plate does not register deep red, and by the way, the BULLETIN OF PHOTOGRAPHY published an article last summer along good sensible lines. This man incidentally says those plates are utterly incapable of registering deep red. In February I photographed, with a Tungsten light, two of the most exquisite red roses that the hothouse can grow. I will show you tomorrow in my 5 x 7 plates that an autochrome can register deep red.

"I went to Mr. Reed, of Underwood & Underwood. He showed me a hundred slides colored by hand, saying, 'You cannot beat that.' I said, 'I can. They are atrocities.' I showed him two I had made, and he tested them. 'But,' he said, 'the price must be prohibitive.' 'All right,' I said, 'when I come back you will have them minus their brilliancy.' I experimented. Not knowing anything at all about it, I found one camera would do just the same as another. I bought it in the country, and made up my formula, and it did not spot and did not pull over, and looked nice. I decided I wanted my country creek. On a hot July day I walked out with my camera and Airedale. I took two slides and tripped and broke one. I do not believe I ever duplicated the transparency, the vivacity of that slide. I became slide mad. I went on and made slide after slide. I asked Burton Holmes to project these slides. He said, 'Please do not do it,—you will be disappointed. Take my advice; they need a special screen and they need everything.' That Sunday, Burton Holmes projected seventeen of those slides at Carnegie Hall, and turned to me and said, 'For the first time I want to consider direct color slides seriously. They have no black spots and no green.' So I had learned that, and I started in and decided I would do all those things. Two years ago our magazine had hardly any color advertising color, but today they have from front to back. They have been bringing to every home in these United States the reproduction collections of the old and new masters. I just had a word with John A. Parker, of the *Ladies' Home Journal*, and he wanted to come here tonight, and he said, 'Please tell them for me that we could not have made these reproductions for the *Journal* if we had not

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had direct color to follow the color scheme.' There is a tremendous color asset. It is for the use of reproduction in color. I have brought you these reproductions. Swift & Company are so absolutely progressive that they had 110 direct color photographs made of their products and the Baker Engraving Company make those direct from these plates, and, if you would like to, pass these among you. All our big food producing houses are using these. The other day I took a slide of Hecker's Flour. I am making original illustrative designs for posters, which are afterwards made of the photograph in color. It was January, and I decided I wanted a strawberry shortcake, and I made three tiers, and filled with strawberries. Now the Rising Sun Baking Powder people want my strawberry shortcake for an illustration and have consulted me about all kinds of things for reproductions. You will see a strawberry shortcake and a bag of flour, and I am treating you, every one, as if you came from Missouri. I want to show you. Advertising has a tremendous field. Luther Burbank uses direct color for photographing plums, cherries, etc., good enough to eat. Tonight I have California cherries for you. I do wish I could pass them around.

"Another new thing. The jewelers are using direct color photographs to identify jewels. Beautiful collections are bought and photographed and these plates are presented to the purchaser and thus are kept for identification. If Tiffany wants to send a correct photograph of a jewel of fabulous price, they take a direct color picture to the prospective customer. The architects have taken it up lately, as you see in my big lamp, the Cathedral of St. John the Divine in every color. The medical profession uses direct color for eye diseases, skin diseases, etc., and it is used extensively in clinics and in the Rockefeller Institute for research work. We cannot enumerate the various uses of this. Landscape gardeners use it. They want the designs in colors, so that they can show their prospective customers what they can do. No black and white can give the color scheme of the landscape gardener. Nothing but a direct color. The Government is using color in its big test cases for evidence to be submitted to the jury, because it is of vital importance that correct colors be presented when evidence is presented to the jury. The painter paints as he wishes, but the camera gives absolutely correct document to be presented to the jury. The Interborough Traction Company of New York use it a great deal in connection with their accident cases. They have a live, wide-awake engineer and he goes right through the subway, and whenever he sees a break, he tackles it immediately with direct color. The Interborough won their last suit by proving in this way the accident was due not to a burnout, but an imperfection, and the Government is trying color experiments for this very purpose. The bulb houses are using direct color constantly.

"When Mr. Sherman, your wide-awake, progressive President, said, 'Will you come and tell them that these things can be done in the United States?' I made up my mind that just in the beginning of my career, just as I was starting out, for I am only two years old in this work, I would be only too glad to come and tell the

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good people anything I might tell them which might be helpful. Last week I had been thinking of this for quite a little while. I proceeded to go to work, and I said if this is going to be of any special commercial asset, I must take anything that any drug store can give me, so I decided and I went to work and every time I had something of interest, I would come rushing through the laboratory to show it to my dear mother. Finally, I got what I wanted. I developed and fixed my direct color exactly as you would a monochrome negative. I got it in its complimentary colors, and a great many of you have seen it today at my table. Not I alone, but anybody can make his negative and in a quarter of an hour have it right. That is of tremendous value to the commercial world. My first experiment: I took out my developer and dropped the plate into an acid hypo bath. I did not make any special proportion for it, and it did not take two minutes. I held it up to the light, and that was the first direct color negative I ever made in my life. When I made my first positive, I proceeded to give it a strong image, as I had given the negative. I did exactly what I did with the negative. I dropped it into the hypo bath, and developed it in the same developer that I had used for my diapositive. I discovered that I had not used the right thing. My next positive was beautifully black again. The third one was the same. If I over-developed for the negative, I must surely under-develop for the positive. I did it, and the plate that I developed had its natural colors. I brought it to you today; I discovered that if I over-developed, I got a black image instead of the colors. Now, that is all. If any of you can use it, I will be so glad to have sent my message. All my knowledge has come out of magazines and all the trouble I had had, but there is one book I think the best authority, by Johnson, an Englishman. It is a comprehensive book, although for the best and most artistic, you need your specially tested developer which you know will give you commercial results. You can use any old developer, and old fixer; it is the carpenter and not his tools. I discovered that the man who has green spots on his plates has them because his fingers are all thumbs. I treat my plates as if they were egg-shells. I do not get green spots. I had them until I found out how to handle the plates. I have not always used a special developer; you can use any developer you want. You may have to watch your plate, and let me give all big color workers a bit of advice. If you are color blind, do not take up direct color photography, and if you do not know the difference between green and red, stick to black and white. I have duplicated, so I have answered that question. I have not found an uncertainty. They say sometimes you have to take thirty plates to get two good ones. You cannot get color values of a stained glass window in the sunlight. My record has been eleven plates out of twelve, so that does not sound as if they were very uncertain. I know all you men will have a thousand thoughts of me only for the commercial uses. Now, you are going to see the slides which I have made. I have found the Wollensak lenses splendid for my work."

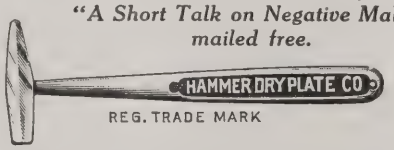
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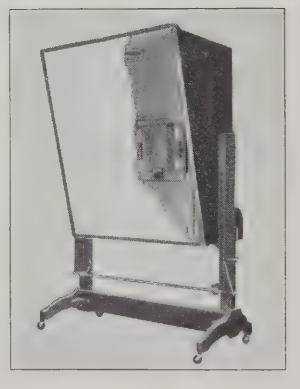
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About Prices

JOHN BARTLETT

Photography may be called a mechanical art without any stigma being thereby attached, because its exploitation requires possession on the part of the worker of a considerable degree of skill and talent exercised to secure artistic result. This puts it far above many of the ordinary trade pursuits conducted as a business asset, out of the line of requirements of the mere tradesman.

Both the photographer himself and his patron often fail to see the profession in this light. To buy and sell at a reasonable profit is one thing, but to successfully conduct a creditable photographic business is another. When the tradesman increases his business by small profits and increases his sales thereby, it is a comparatively easy matter for him to call to aid any legitimate scheme in the handling of the commodity without injuring the standard of his profession, but such is not the case with the photographer.

A well conducted photographic business must necessarily be evolved in so large a degree from its head that too great an extension of it, or manifestation of extension, is looked upon suspiciously as a mere money-making affair to the stultification of its dignity as an art profession, and must eventually result in its deterioration.

So little is it understood generally that the work of the artist must be the unit of his brain and hands, that the remark is often made to artists, "I suppose when you are very busy you call in extra help." Now there can be no help for the true artist in the pursuit of the higher branches of his art. What help he employs can only be in the capacity of that made use of by the painter of large commissions, solely on the line of mechanical assistance. The painter does not consider that he is stultifying the dignity of his profession to allow minor operations to be done by subordinates—such as touching in backgrounds, varnishing, etc.—demanding even some degree of artistic ability. The pursuit of the artist photographer partakes so much of the character of a fine art that he must devote his skill to that which exhibits his individual talent and not extend mechanical execution beyond a certain point.

He must personally conduct and supervise the work, and if he be taxed beyond a certain point in the supervision, he must break down or his work suffers in quality.

So you see what a temptation there is

presented to the photographer who is looking for profits by the increase of patronage through cutting down of prices. Will he not incline to let his work go at just what is passable as art to supplement increased expense of production? He foregoes the necessary leisure to consider his work itself in its artistic phase to devote it to increase of profit, and relegates to assistants with less personal supervision what he feels is incumbent upon himself to do justice to his artistic exposition. The consequence is a falling off in artistic quality, a tardiness or neglect in filling orders, and unequal, if not imperfect work, which brings discredit.

It must be admitted that there is a big following in the wake of the cry of cheapness, which is followed by a temporary flow of cash into the exchequer, which is alluring, but the photographer must discover ere long that it will not do for him to attempt to cater to the cheap class, because his business cannot be conducted upon a sufficiently extended scale, like other trades—the clothing business, for instance (marked-down commodities)—to enable him to tide over depression. His cheap methods, as experience shows, will soon swamp him, and his better class of clients desert him.

Let any enterprising incoming photographer who takes a pride in his profession instruct himself at the outset in the business methods of those of the profession who have come out best, both in reputation and in a financial way, after a twenty-five years' career in the business, and the discovery will be made that the cheap man has been pushed out into some other business.

He will find that those are best off whose aim has been the best work possible, work which reflects credit upon the worker and which commanded at once remunerative price for quality. Anyone of sense, if he stops to think, will see how dishonest it is to compete by use of mean methods with a photographer who has established his trade on principle. By cutting prices you either labor to no purpose in your own behalf, or ruin the trade of both.

If it becomes necessary to locate yourself in the vicinity of others who are established in the trade, it is perfectly right for you to compete, but let the competition be a "best man competition," not a "Cheap John" one. And if you crowd out your rival, you have the self-respect and the approbation of the public that it is the result of earnest effort to elevate the art.

The photographer, somewhat like the painter, should not espouse the profession solely for the money end. If he is a fortune-seeker it is foolish to expend his energy in a business which never yields large fortunes.

Side-Light in Portraiture

We have a letter before us, inquiring whether it is possible to get artistic portraiture by the use of a dominant side-light (the writer's facilities for portraiture being limited by conditions to the use of such an illumination).

The experience of many of the best pictorialists, and we might say painters, too, emphasizes the value of a somewhat high side-light at a variable position in advance of the model, understanding that this is a qualified side-light, not an illumination at right angles to the sitter. This somewhat high side-light is undoubtedly capable of giving a variety of good effects, and it offers no particular difficulty in its management. It may be particularly denominated the natural light in portraiture, inasmuch as it is the illumination under which people are ordinarily seen—a "domestic" light.

In treating a head so lighted, some judgment is essential to avoid getting unnatural contrast. In that style technically called "three-quarter view" the brightest light will be upon the forehead, cheekbones and nose, from whence it should graduate to the retiring side of the chin; the brow receives light in proportion to its promi-

nence, and under it will be perceived a shadow strongest between the eyes and the nose. The light will, moreover, glance upon the cheek, gradating the hollows under the eyes and then down again to form the oval of the cheek. A line of light will run down the nose, glancing upon the point of the upper lip and also the fullness of the under lip, then faintly touching the prominences of the chin.

The retiring side of the head gradates into shadow, slightly relieved by half-lights upon the eyes, the brightness of which depends upon the prominence of the eyes or the heaviness of the lips, but it must equal the light upon the nearest eye. Of course, this effectiveness is to be had only by careful study and exercise of taste.

When the face is cast pretty much into shadow, as is the method of some, the light essentially coming from behind, it is necessary to carefully manipulate the reflecting screens so as to keep the natural flesh texture intact, but at the same time avoiding over-emphasis of complexion irregularities.

Professional By-Products

C. H. CLAUDY

Since the publication of my stories on the possibility of profit in newspapers as a side-line, some inquiries have reached me as to whether this is the only photographic by-product which enables one to make money in what might be called ways outside the normal.

Most certainly the photographer has the opportunity for several by-products besides his "normal" output of straight portraits at so much per dozen, fully as profitable as panels or cabinets.

From a somewhat lengthy and voluminous correspondence, and from tales told by various photographers, the following instances of profitable by-products have been selected, the photographers speaking of them in their own words.

"My most profitable line outside of regular work," writes a photographer in a rather small Southern city of about 25,000 people, "is in the making of miniatures. Whether the men of my public are more romantic than others, I wouldn't try to say, but since I first learned the simple art of producing a small photograph on porcelain and putting it in a neat little mahogany box, I have never been without some of this sort of work to do.

"As nearly as I can figure—and it is somewhat difficult for one who is not an expert bookkeeper to charge the proper amount of overhead and depreciation to this class of work—the cost of these miniatures is between two dollars and two thirty-five each. I retail them for from ten to fifteen dollars, according to size. I never miss the chance to show samples to any *man* who comes into the studio, and if I can find a man's name hanging about a woman customer—husband or fiancé, either —I see that he sees such a sample, if I have to send it to him by a messenger. Last month I made six, the month previous, eleven—the best month I had orders for twenty-two and can't remember when I have made less than three in a month. I am thinking seriously of learning to color them and asking a fancy price!"

In a Middle Western town a photographer has made himself somewhat of a jack-of-several-trades—that is, he sells frames and supplies, postal cards and souvenirs, carries a modest line of sporting goods, etc., in connection with his studio.

"It's not very high-class, I suppose," he said to me, "but the purely photographic trade isn't big enough to support the kind of studio I like to run. It isn't that we haven't money in this town—we are in the fourth richest county within a thousand-mile radius, and our people don't mind spending. It's because there are not enough people needing the kind of work

I like best to do. Not long ago a jewelry salesman came in and tried to sell me a line of cheap rings and bracelets. I turned him down, of course, but I couldn't get the words out when he sprung lockets on me. I gave up twenty-five dollars for half a dozen gold lockets in fear and trembling. But I was scared for nothing. I sold them for double that within two months, with locket pictures in them. I have always two or three on hand, and unless the county gets lockets strung around all its necks in the near future, expect to make this a side-line for all time. I make the locket pictures with my regular portrait camera, and the cost is almost nothing."

A popular photographer, with a rather large business in a good sized eastern city, has another conception of a by-product.

"I don't know whether you'd call it a side-line or not," he writes, "but I find that my public will often buy large pictures after they have ordered small ones, if they are properly approached. The display of samples of large pictures at the time of the order is not effective, because the attached price frequently scares off the customer! With an order for a dozen cabinets I make one eight by ten print. This I mount as carefully as if it was to be paid for and include with it a card, stating it comes with my compliments. There is no price stated. In one time out of three I get orders for from three to a dozen of the large pictures. Inasmuch as these do not require the making of an extra negative, the margin of profit is considerably greater than on regular eight by ten sittings. I have never tried offering a sixteen by twenty, but I see no reason why the same principle wouldn't hold good, providing the class of customers was sufficiently wealthy to make good prospects for so expensive a picture."

The direct opposite of this scheme is employed by a photographer in the far West. He writes to me as follows:

"My early training was in a commercial studio where we did much enlarging. When I began portrait work, I included an enlarging camera in my outfit, determined to make it profitable. I sell my cabinets for $10 a dozen and long panels for $16. My public does not want the ultra artistic, but is satisfied with straight portraiture, good lighting and a neat finish. I tried unsuccessfully to sell enlargements. Gradually I concluded it was because of two prices. I asked $2 for an eleven by fourteen enlargement and offered a frame to go with it for $2 or $2.50. People wouldn't buy the combination, because of an inherent distrust of a picture that was worth less than the frame!

"When I put the two together and offered them for $4, I had comparatively little trouble in getting orders. My receptionist has several framed samples and never allows a prospect to escape without an attempt to sell one as an extra. If it is made when the original order is placed, it costs less than if ordered later. The receptionist explains that the negative has to be filed and bookkeeping done, which cost is saved if ordered at once. I use the very best grade of bromide and make most of my enlargements through bolting cloth, with as sharp a focus as I can draw down from a first-class lens. The mesh breaks up any graininess and a sharp focus aids in selling to customers who do not understand the fuzzy photograph."

(To be continued.)

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ST. LOUIS, MO., March 31, 1917.

We desire to announce the retirement as an official and employee of our company of Mr. F. Ernest Cramer.

Our friends and patrons may rest assured that the severance of Mr. F. Ernest Cramer's relations with this company will not from any conceivable point of view have the slightest effect upon our business. Our Emulsion and Mechanical Departments have, for several years, been wholly and solely under the management of our Mr. Emile R. Cramer, ably assisted by our Mr. A. L. Milentz, and our Sales Department in the entire and sole charge of our Mr. G. A. Cramer. All of these officers and employees will remain in the active service of the company, thereby making certain that the same high standard of quality and service as heretofore will be maintained.

With our most sincere thanks for all past favors and earnestly soliciting a continuance thereof, we beg to remain,

Yours very truly,

G. CRAMER DRY PLATE CO.



Demonstration of the Poynter Portable Flashlamp at the Philadelphia Convention of the Middle Atlantic States, by W. B. Poynter, Cincinnati, Ohio

Art Work in the Making of an Advertisement

The essential thing in the getting up of an advertisement is in the novelty of the presentment. The object desired is defeated if too much is attempted. One must be able to read as he runs, and most people are proverbially lazy and, like electricity, take the shortest current.

To surprise and astonish is to be successful in reaching the intended purpose, and as the vision is more immediately and more directly excited than any of the other senses, a lively appeal to the eye carries more conviction than an address by literature. Hence an attractive picture accomplishes in the briefest possible terms where eloquence fails. Photography, the nimble Ariel of the Arts, is ever ready to put a girdle round any scheme in thirty seconds at the behest of the most exacting Prospero. It is called into requisition where other means fail, or accomplish the object with greater expenditure of labor.

We want here, more particularly, to call attention to its application to advertising, and reprint from the pages of *Paramount Progress* (a periodical devoted exclusively to cinematograph interests), a method by Vincent Trotta for the making of attractive posters by utilizing, as a basis for cut work, an original direct photograph.

The article is intended particularly for the exploitation of moving picture activities, but the scheme could easily be extended to all sorts of advertisement interests.

The illustrations, which have been kindly lent us by the publishers of *Paramount Progress,* indicate the plan graphically, but it will be useful also to study the method as given by the writer. We subjoin the instructions.

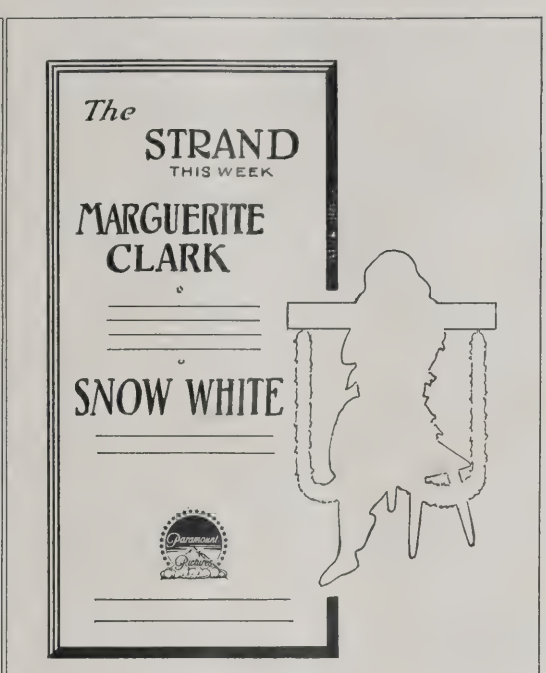




Figure 1 shows the still picture just as it is received from your exchange. This is mounted upon cardboard and carefully cleaned with a wet sponge or cotton and is then sized with a preparation of gelatine, which can be secured from any drug store in the form of thin sheets. A wet sponge is rubbed over this sheet, then on the photo. This transfer completes the sizing and forms a surface to which colors will stick.

The second process illustrated is made


The STRAND
This week
MARGUERITE CLARK in
SNOW WHITE
A Paramount Picture


The
STRAND
THIS WEEK
MARGUERITE CLARK
SNOW WHITE


The STRAND
MARGUERITE CLARK
IN
SNOW WHITE
Paramount Pictures


MARGUERITE CLARK
IN
SNOW WHITE
Paramount Pictures
The
STRAND

by the simple use of "Higgins'" or "Chinese" white (a water-color paint). The design being first laid out on tracing paper is then transferred by tracing onto the photograph. The decoration is then worked up with different shades.

The size of brushes used vary according to the size of the field to be covered in the photo. For the photo used in the illustration, which is 8 x 10, No. 1 and No. 3 brushes, Windsor and Newton, or any similar make, were used. The No. 3 brush being used for blocking in the art work and the No. 1 brush to put in the high-light and shadows.

The figure is finally retouched here and there to relieve it of whatever flatness there might have been.

Good snappy black and white photos rarely need retouching for newspaper work, however.

White is then used to block out such portions of the copy as are not shown and your art work is ready to be sent to the engraver.

The laying out of the advertisements illustrated in diagram is by the simple use of line rules, Paramount "script" and trademark cuts, no further art work being necessary.

Proceedings of the Second Convention of the Middle Atlantic States, Philadelphia

(CONTINUED)

The second day of the Second Annual Photographers' Association Convention was opened by Mr. Sherman at 10.30 A. M.

Mr. Henry A. Strohmeyer: "Several weeks ago our good friend and President asked me if I would make a few remarks. After thinking it over a day or two I thought I would bring a few experiences from my forty-six years. In talking the matter over, I told him I would take as my subject, 'The Photographer as a Business Man and His Influence in the Community in Which He Lives.'

"As soon as a photographer is seen in a public place, it is immediately concluded that he is there to take a flashlight. I never could understand why a photographer is considered so largely a photographer and so little as a man. We have a member of the Metropolitan section who happened to fall into the company of a business man and no one knew the other's profession, and after awhile when there came a time, and he said he was a photographer, one man said to him, 'That's too bad.' Somehow or other that feeling is abroad in the community. People think they are engaged in a business not quite as good as the average man. Now I contend that the business of photography, the typifying of the beauties of nature, and the correct expression is one of the finest, and one of the noblest of the arts, and for that reason when Mr. Sherman spoke to me I thought I would just take the photographer's standing and influence in the community.

"At the Yearly State Convention, I was reminiscing with another man in the business. He said in the early days of Convention, the members would come in to the morning session, and talk about the good time of the night before.

"But unfortunately, in the public mind the photographer is not quite up to the average business man and the professional man. I believe it is possible for every man in this Convention, every man who is a photographer, to do something that will raise the level of the entire profession. The trouble is, we are so interested in the work we are doing, we care very little about the rest of the things in the community. We are self-absorbed. We devote our entire efforts to our business. No man can afford to devote his entire time to his business and expect to be recognized by the general public, and for that reason I maintain every photographer should be a broad-minded man—one of the most useful arts in the world. He should be educated in art, literature, social affairs and economics. He should know them intelligently. Probably very few professions provide so much spare time as the photographer has at his disposal. If only he would devote that time to the cultivation of his better nature, I think it would raise the whole standard of the photographic profession and make our influence felt. In every profession, that at which we make our living should be a means to an end, and not an end in itself. We most of us feel that when we are through with our day's work, the real work of life begins. The development of life and character has its effect on everyone with whom you come in contact. We can make that influence felt if we will make ourselves big and broad-minded. I had a man come into my office one day and pick up a picture of a house. I said that was my residence in Montclair. 'You live there, and you a photographer,' he said. I think that is the general impression. We must have nice houses, and nice surroundings; we must have them delightful and as pleasant as we can make them, even if we are photographers. We want to plant this in the minds of the photographers here.

"We must keep up with the current events of the day intelligently. We must say something which shows that during the past two or three years we have given thought to the things in the great world's movement. Those are the sort of

things which elevate a man in his community. We can be men of influence in our community and nobody will then care to what profession we devote our time.

"The matter of bringing the photographer's business before the public: I believe the only way to reach a man who has a beautiful estate is to appeal to him in an attractive way, in a personal manner. I send him a booklet calendar, not one full of advertisements, but one representing the four seasons, with just a front leaf which he can tear off; and in mailing it, I seal it and put 20 cents postage on before I send it out. If it comes second-class mail, he will throw it aside. As first-class mail, he opens it and sees individuality in photography, and on the first page he sees a quotation from Ruskin to match the photographs:

"'We can live without pictures, but not so well.'

"On the next page, we have a photograph of a house instead of an advertisement of my work. On the next page I have something a distinguished man has said well of my work. After sending this out, I went to one of the estates, and the first thing I saw on the library table was my booklet, showing that it was kept,—it is not a thing that is thrown away. Send out literature that is worth while and do not cheapen it with a lot of advertisement.

"Then there are people I want to keep my work before twelve months in the year, and I make a calendar,—not a line showing that the work is mine. Each page has a picture appropriate for the season; all photographs, no reproductions. No photographer can afford to advertise with cuts. If my work is portraiture, I should apply the same thing to it. Then there is still another class that I reach only during the summer, and I send a calendar of this kind,—a golf course with some poetical line, and the months April, May and June. I feel sure that when June is past, they frame the calendar for itself, for it is one of the best known courses in the world. I love to perpetuate the beautiful things I see. My son, who is a Columbia University boy, chose to follow photography, rather than medicine, or law, or any other so-called higher professions. We want to get into the minds of our friends and their families that there is not a finer calling and not a finer body of men on the face of the earth than the photographers."

Talk on "System" by Pirie MacDonald

Pirie MacDonald: "I have to confess that I am utterly unaccustomed to talking in a boiler factory. If I do not get it over to you, you will know why it is. Several weeks ago, I talked on 'System,' because it seemed to me that a very great deal in photography was being missed by the lack of system. This seems to have gotten into the minds of people as somethnig involving card indexes, that keep things from ever getting back to the place where they will be found when wanted again. System is the orderly placing of things one after another, instead of letting things come up as they happen to come, and it is on that text that I shall talk to you a few minutes.

"System seems always to be applied in the minds of people to one's business. There is no other opportunity for the consideration of system, and it has been my observation that system means as much to the business as the business does to system. If one is systematic about the time of getting up, for example, they start their business sometimes at a time when it comes ahead of the things which are really to be done, and there are other times when it comes behind their proper order. System in eating food is one of the things that photographers play fast and loose with. A man gets up and gets his breakfast because he happens to be there and breakfast is there; sometimes at noon he does not eat his lunch, and in an hour he commences feeling hungry, and people who come later do not get all that is coming to them. He can only go at his work in a half-hearted fashion. If he goes out then, he probably misses the man who did not come in at noon, thinking of course he was out to lunch. Lots of times you can count on getting a bad picture because the man has gone without his lunch and did not have any yesterday or the day before, and he proceeds in the most unsystematic manner to put his digestive system out of order. If one does not arrange one's time that the studio is open, your help will play fast and loose with you. If you do not have some certain time for the various important items of the day and put the easy dollar idea out of your head, you do not wind up with the money. There are people in this country, for example, who have a skylight as long as that screened side wall, which they use only four times a year for making a group, and the rest of the time the other negatives are handicapped with that big light just because they are unsystematic about things, and have not gotten around to having it moved. If they only could realize that the system by which they would make small numbers of people could be much better served by a smaller light adapted to the service. So during the day somebody comes along and gets your ear and when something else does come on the program, you have wasted your energy over a 50-cent job and upset a $125 day. A systematic arrangement of time is very desirable in order that you handle yourself properly, especially with your help. For example, there are many of you, if a sunny day comes along, get your proofs day after tomorrow. At 9 o'clock in the morning my proofs are put on my desk. The retoucher is called in, and the particular items that I think necessary I call to his attention and it gives him a long day ahead. Ordinarily the proofs are done in most studios any time during the day and it is absolutely impossible to say the proofs will be done dav after tomorrow, any time after 12 o'clock. If the day is dark, you will see you could not get them out. I strongly recommend that you get the idea in your mind of getting your proofs where they can be considered by you at some particular time of the day. It takes the worry out of your mind and the rest of your day is entirely free of them.

"The matter of work! Photographers are accustomed to getting to work as early as they can and leaving when they can. I do not want anybody getting in my shop before 8.30 o'clock, but at that time I expect the people to be there, and they are there, and I feel that a good day's work on the part of the photographer ought to be on at least a good hourly basis, and the result is our shop is closed at 5 o'clock, and if I find someone is always slow, and it is 5.15 o'clock before they get out, I tell them if they have more work than they can do and can prove it, that I will get them the help they are entitled to, and

if they have not more work than they are entitled to, and they cannot get through by 5 o'clock, I have to find someone who will. Awhile ago I found a man coming back and I gave him ——, 9 o'clock at night. The only way to wake him up is to show him piece by piece all during the day how he was wasting time, merely because he had not started his day right. The reason I want people to get through at 5 o'clock is because I want them good, bright, strong people. I want my people to be strong and healthy and well, and if your health is not strong and well and self-respecting, you do not get your dollar's worth. See that your employee does the thing the way you want it done. This is the way to keep help. Treat them right. When Christmas comes, and there is real business to be done, because you have worked systematically all year, you have your help in such condition that you can speed them up, and last Christmas there were only two evenings in this whole season when we worked after 5 o'clock, and one night only until 6.30 o'clock,—two evenings in the entire year. Lots of fellows say it can't be done, but it can be done, and I am doing it.

"The matter of exercise. Fellows get up and say they can't have exercise, and they are through too late at night. The result is that they have gone on with their season for awhile and then lost their pep, and get soft. This is because they have not arranged their time so that they can get exercise.

"Three times a week I leave the studio at 4.30 o'clock in order to fence, and we fence for an hour or more, until my stockings are wet, and I get my exercise. I am willing to run the chance of losing as important people as in the room, but it is not waste.

"It really means that you have got to sit down and arrange your day so that you have time to do these various things in a decent and orderly manner. Mr. Strohmeyer talked about study. Each of the men were saying, 'It is all right for the rest, but I do not have time,' but you *do* have the time. I do not like to talk about money when it comes close to me, but this last season everybody has been making it, and I have had a very fortunate year. Merely because I systematize my time and the things are done when things ought to be done, I leave the studio and I never think of it again. I know the next morning at certain times certain things are going to be done whether I am there or not. That's why I am here today. Recreation I have to consider in the matter of system. Not having systematized, we are very apt to crowd recreation down, and, like the Russians, we get good and tired of it and go away to the other end, and the reason that people are intemperate in photography is because they do not get recreation regularly. It is entitled to absolutely as much as the time for your business. It belongs to you, and don't forget it.

"I told this story over in New York and a good many thought it had a fly in it somewhere, but 24 or 25 years ago I had been working desperately hard to get along in business, and it seemed as though it was just about there, but it did not come strong enough, and sittings would jig along three a day, and the next day none, and the next day two, and I figured it out I was only averaging a couple of sittings a day—a great big husky like me with two sittings a day, so one morning I went into the shop, always being a crank on having appointments, because people value your time most if they ask for it. It seems to me as though people mean money if *they* have to ask for your time, rather than if *you* ask them, so I said, 'Take that appointment book and fill in all sorts of distinguished names in all kinds of ink, etc., and different writing, and fill in two solid weeks of it, and if anybody comes in, we are sorry, but we are too busy.' I did the little things around the shop, and after a few days I went into the back room and sat down, and had the best time I ever had in my life, not only because I had something to do, but because I was feeling them. When I got through, there was a solid week ahead of me. Many more sittings than we would have had, and from that day on I have always had work. I got them started with the idea that I was busy, and people now think that I am always busy, and I sometimes am. But this idea of appointments works into system, and it is absolutely necessary. Commence making your sittings at a certain hour. This gives you a chance to get through with the things that you ought to get through with and make your sittings during certain hours of the day and not after that.

"Once at a Convention the one thing that stuck to me more than anything else, was that when one of the men was asked a question regarding his procedure under the light, and how he always got his work exactly the same, he said, 'Well, one thing, I always use one stop. I never use the big stop in one case and a small stop in another,—it is confusing. I always use one stop.' That applies all through. Always use one stop. Do not let the fancier get you away from the real good stock. Stick to the one plate. It is like the one stop. After you have gotten an arrangement where things have become uniform and systematic, and are working one after another with regularity, you will find you have certain places in your room where you can do things at any hour of the day. Have a certain spot in your room for certain work. Map out the floor of your room so you will be dead sure of every inch of it for some specific work.

"I read once of a man who went into a photograph gallery and dropped dead, and after that every time a man comes into my place I have such a fear of his dropping dead before I can sell him, that I always put him in one of the dead sure spots where I know I have him. After that I am safe. I do that systematically. I do that without regard as to whether I can make a better thing or not. I get in the stories first, and then I do the physical stunts. I am trying to get you to put in somewhere in the studio some kind of light that will give you a dead sure thing at a certain hour every day you work. This permits you to systematically arrange your particular and better business. After that, turn out the light and turn on the daylight and indulge in all the activities you have the money to afford.

"Now, when it comes to bookkeeping, it goes without saying it has to be done by system. Everybody looks for that immediately. They never think of bookkeeping without thinking of system. There are millions of systems in bookkeeping that have no practical end, and I do not propose talking about them. But it does not make a particle of difference what your system

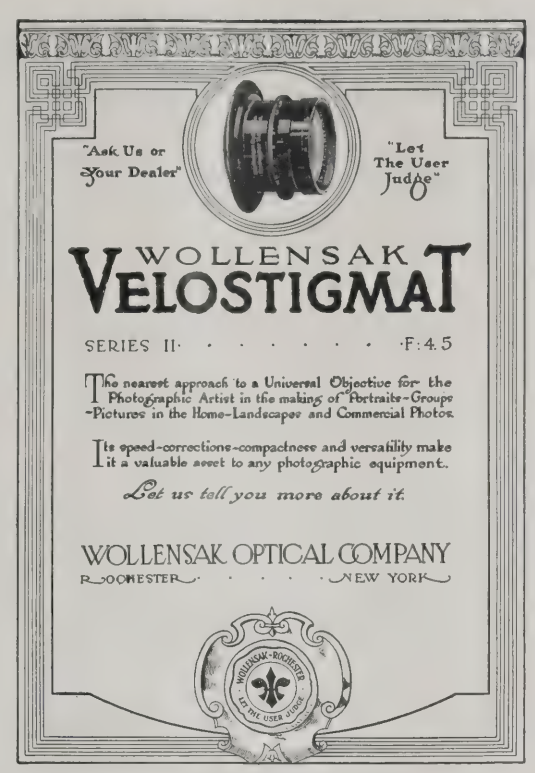
is, bear in mind it is no use unless it is regularly done. This is for just the plain men who have to keep their own books, who have to see that their books are kept by a piece of help that has something else to do. You throw your money away through your unsystematic bookkeeping. Have it really and regularly done instead of slips of paper cut the same size and put in a box where you can never find them again.

"The majority of people, in order to find out whether a piece of work is in the shop, have to go and hand out the negatives, and when they find the negative they go away and smoke another cigarette, and have lost in the meantime entirely what they went after. The negative they already knew was lost, they have lost again, etc., etc., etc. The only way you can ever do that is to arrange some way whereby the work can be governed entirely from your desk. We have work cards. In the morning, when things are not going right, and I shout, 'Where are those cards?'—the girl in charge of them knows it is because she has not done it herself. You must have a certain kind of system to prevent that kind of work getting away from you.

"Now, when we talk about money, it recalls to my mind a chap up in Albany, Bill Carlin. Bill did not have a great deal of money, either, but I noticed that after awhile he got so that he could buy things. I said to him one day, 'Bill, how is it, you seem so prosperous? You are not making a great deal of money, and I understand you have stock and all.' 'Well,' he said, 'I systematically take out $5 a day, whether I earn it or not,' and sometimes he found he had a debit in the concern for a week or so, and he had to pay. And he as regularly took out the $5, whether he had made it or not. When he found that he was getting in the hole, he worked like the devil to get the money, for Billy was owing himself something and when it was put away, it was put away. I did not see it just that way, so I figured it out this way: I took the bank account and I deducted the bills payable, figured them up, and looked up my bank account and found I had enough money to pay them with, say $200. I took out everything but the $100, and the bills payable had to be met in a few days. The money, so as not to ruin my bank account, I left in the same bank; I reduced it in red ink. That was all the money I had. I fooled myself into that, and the first ten bonds I ever got, I got from red inking, and by putting the stuff over until I had a balance of $10,000 which did not appear on the books at all.

"In photography, as in everything else at this moment, we are getting to a point that is most serious. We do not know, not any of us, what three months is going to bring forth. Some of you are going to do more, and some of you much less than you ever did before, and bear in mind that the time you are not making money is the time to put your shop into use, so that when you are making money, it really does grow into the profit that belongs to you, and if you are making money now, in order to conserve that money, you should so arrange your affairs that you will get a chance not only to make a profit, but to live like human beings and good Americans."

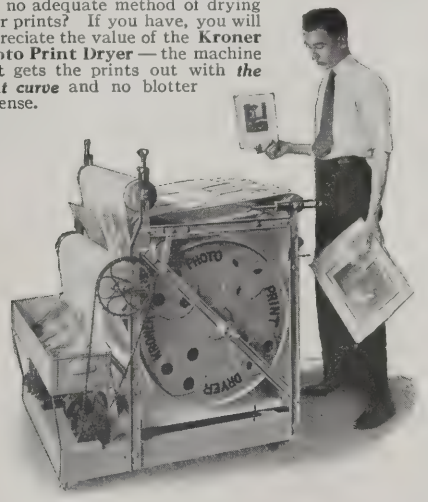
The afternoon session of the second day of the Convention was opened by Mr. Sherman at 2 P. M. In the absence of Mrs. Bradin, who was



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THE first thought the World has today is preparedness. Have you ever been caught with a large order and no adequate method of drying your prints? If you have, you will appreciate the value of the **Kroner Photo Print Dryer** — the machine that gets the prints out with ***the right curve*** and no blotter expense.



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in regard to spacing and improvements in composition when you order **Luminous, Sketches** or **Porcelain Miniatures.** We wish to give you such work from your negatives as modern photography calls for. Our booklet No. 4 is worth reading.

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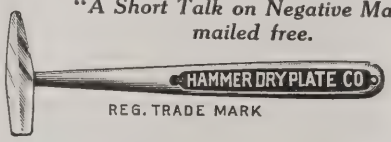
For snap and sparkle in the crisp high-lights, with detail, depth and modeling in the shadows :: :: ::

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to talk about the "Reception Room," Mr. J. B. Schriever of Scranton spoke, followed by Mr. John Selby of Baltimore.

Mr. Selby of Baltimore: "I want to talk about one minute about our little organization in Baltimore. We are just about a year old. At our last meeting we elected our board of officers. We have forty-six members so far. Baltimore is supposed to represent the State of Maryland. We think we have a good live organization. Some of us are working real hard to make it a success. We never had an organization in Baltimore before, and we feel glad to be over here with you today.

"Another thing, Mr. MacDonald was talking about system in photography. Probably you men have system of your own. In our place, if you come in today and have your picture made, if you are the only customer, your plate is made that night and by 9.30 the next morning your proof is ready for you, and if you pass the proof that day the negative goes into work without your seeing it. We do that in order not to have the work pile up on us. We aim to make every day a day to itself in our place. There is a great deal in living up to one's promises. This will insure respect."

Then followed a demonstration of "Home Portraiture," by Mrs. Frances Geissler.

Mr. Sherman then introduced as "the most unselfish man in the Convention,—the man who has shown us many new stunts and tricks in photography," Mr. I. Buxbaum.

Mr. Buxbaum: "If there are any among you that know all about photography, light, posing, etc., I think their time will be wasted to stay around. I am not going to tell jokes, or talk about system. I am just going to tell you how to make pictures of the kind Mr. MacDonald told you about with one kind of stop. I am going to show you how to practically do things. I am going to use daylight instead of artificial light. You have to be accustomed to making pictures where there are two, if possible, but, if not, the artificial light. I have had skylights for a great many years. Of late I am using a side-light. In this arrangement here, we have not that much, but just enough to make pictures. I am not going to show you how to pose hands, but what I am going to show you, we will take them up one at a time, and I will show you just how that particular one is going to be made."

Mr. Buxbaum demonstrated.

Mr. George Wonfor: "New Jersey has been holding her own pretty well for this Convention. I have a man who has not been known very long, but who has cropped up, and is putting over some pretty fine stuff. I want to introduce Mr. George Wettlyn, who will show us what he does in 'Home Photography.'" (Demonstration followed.)

*

A glue factory stands near a certain railway. Its charms are not for the nose, and, therefore, a lady often carried with her a bottle of lavender salts. One morning an old farmer took the seat beside her. As the train neared the factory, the lady opened her bottle of salts.

Soon the whole car was filled with the horrible odor. The farmer put up with it as long as he could, then shouted. "Madam, would you mind puttin' the cork in that 'ere bottle?"—*New York Tribune.*



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Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1.00 for thirty words; additional words, 3 cents each.
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No display allowed—***Cash must be sent with order.***
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SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—Air brush artist and retoucher. Strauss-Peyton Studios, Kansas City, Mo.

WANTED—An all-around man; must be able to retouch. E. Robideau, Malone, N. Y.

WANTED—Girl finisher. One who can use air brush. Strauss-Peyton Studios, Kansas City, Mo.

WANTED—Permanent position for a good retoucher and printer; must be all-around man. State salary wanted and give full particulars in first letter. Apply 822, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Operator and retoucher of experience desires permanent position. Can take charge of studio. Address 99, care of BULLETIN OF PHOTOGRAPHY.

WANTED—After May 1st, permanent position by first-class all-around photographer. State salary. E. Stoll, 228 Hancock Street, Peoria, Ill.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Photographic business in city of 2000. County seat. No other studio. Good farming district and several small towns to draw from. Annual receipts $3000. Will sell all or part of stock and equipment if taken at once. Reason for selling, have two studios and must sell one at once on account of my wife's health. Address G. W. Tamlyn, Fenton, Mich.

STUDIO FOR SALE—Located 52 miles from New York. Established 45 years. No competition. Worth $1000, will sell for $500 cash if taken by May 1st. Also branch studio for $100 cash. Address James Horton, Brewster, N. Y.

MISCELLANEOUS

WANTED—Copies of the BULLETIN OF PHOTOGRAPHY for January 5, 1916, and November 1, 1916. If you can supply us, please forward at once and we will make payment on receipt of same. Address BULLETIN OF PHOTOGRAPHY, 212 North 13th Street, Philadelphia. Copies must be in good condition.

What's Doing in Photography

D. A. Tassone will open a new studio in North Adams, Mass., about May 1st.

J. E. Christopher has closed his studio in Hillsboro, Ill., and is moving to Litchfield.

The studio of Frank Horn, Centralia, Wash., was completely destroyed by fire on March 19th.

Everett Taylor, who formerly conducted a studio in Dugger, Ind., has opened a studio in Sullivan, Ind.

Jacob Smith, formerly of Flora, Ind., died on March 12th at the Indiana State Hospital. He is survived by his widow.

Fire of unknown origin in the Roman Photo Studio, Grand Rapids, Mich., caused $1,000 damage on March 25th.

C. C. Eby, of St. Ignace, Mich., has purchased the Charles Wheeler Studio at Cheboygan, and will move all his outfit from St. Ignace.

Karl Eitner, of Omaha, Nebr., has purchased the studio of L. G. Bauman, Ottawa, Kans., but will not take personal charge until later in the season.

F. Ernest Cramer, formerly with the G. Cramer Dry Plate Company, has joined the forces of the Central Dry Plate Company and assumed the Presidency and general management. The Central people have purchased the buildings formerly occupied by the M. A. Seed Dry Plate Company, and as soon as the necessary alterations are made will move their present factory to Woodlawn, St. Louis.

Reliable Photo Supply Houses

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Bargain Prices Everything Photographic

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Make your wants known and we can supply your needs.

Superficial and Deep Development

A distinction is to be made between superficial and deep development. The effect in either direction may be accelerated or retarded, and the character of the negative influenced thereby.

The surface development depends upon the speed of development. By its composition temperature and methods of acceleration or retardation it may be regulated.

In deep development, on the other hand, the action is produced by mere absorption of the developer facilitated by the swelling up of the gelatine since the action is slower with the other fluids.

Deep development depends, therefore, upon the degree of dilution of the fluid, because for reduction in the interior of the coating only that which is absorbed by the gelatine comes into action, and the activity is all the greater the more the dilution.

This shows that the covering power of the developer increases with the dilution, but the reducing power also plays an important role.

BARON HUEBL.

*

A New Pigment Process

An application for the patent for a modified form of pigment printing has been made by M. Sury, of France.

A sheet of paper is varnished with sandarac or other varnish and then coated with a solution of gum or gelatine in alcohol. Finely powdered glass of a clear color or the finest sand, such as is obtained from sponges, is incorporated in the colloid body. The sensitizer is one of the alkaline bichromates. Exposure is made as with ordinary pigment paper, and development is effected by warm water.

Before the exposure is thoroughly dry, it is dusted over with a powdered pigment of any desired color, mixed with fine sand, which adheres to the parts of the print from which the colloid has been removed in the washing.

Prosperity and Personality

It is worth while knowing what the public ideal of a good photographer is. What does it expect of him? First of all, I should say, taste. I believe the public recognizes the photographer as essentially an artist. And an artist is supposed to make his taste and influence felt in his environment and in his personality as it is revealed to the patron. It strikes me that the nearer the photographer comes to approaching this ideal, all things considered, the more likely he is to attract attention, and that is the first step in securing business. The photographer's studio, which has an attractive front, tasty windows well dressed, and which is spotlessly clean, is likely to stop the passer-by. These little things bespeak the photographer's desire to court the public and indicate a sort of hopeful optimism on his part, a faith in the power of appearances. They suggest prosperity for the very reason that want of regard for these little things indicates the very opposite, and the public in America likes a winner —one who can succeed, one who is prosperous. Personality is a tremendous asset. The late Elbert Hubbard once said that we are mirrored in the faces of those with whom we are dealing. If we can meet our patrons pleasantly, and make their visit a satisfaction to them not merely from a business standpoint, but as a mere social experience as well, we put them in a mood favorable to our suggestion and more easily sold. Courtesy goes a long way in accomplishing this result, and it is quite astonishing to notice how little it is practiced in many establishments. "Courtesy," says Hugh Chalmers, "is one of the greatest aids to salesmanship." Gentle-mannered people, because they seem bent on recognizing something in life beyond business, inspire confidence and respect. We are inclined to take their word as that of gentlemen without question and rely upon it.

J. CLYDE WILSON.

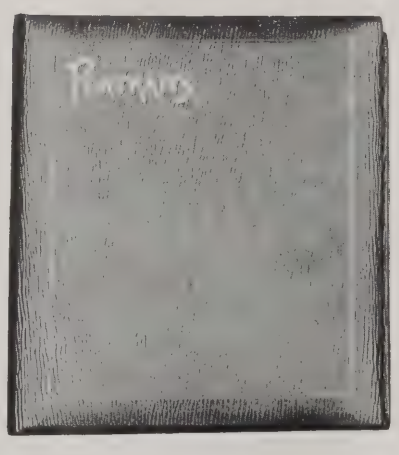
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Will stimulate business by inviting portraits and offering a practical and dignified means of preserving them. The three styles of leaves furnished in each album have openings, back of which are mats suitable for several smaller sized prints. This ingenious arrangement adapts the album to a wide variety of styles and sizes of prints and overcomes the only obstacle to reviving the usefulness and popularity of the home portrait album.



The albums are bound in black, long grained leather with the word "Portraits" stamped in gold leaf on the cover. Leaves are furnished for 2, 4, 6 and 8 prints and the album may be enlarged, by means of extra leaves, to twice its normal capacity.

LIST PRICE.

Eastman Portrait Album, either vertical or horizontal, including 12 assorted leaves, ...	$10.00
Extra leaves for any size opening, each	.40

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[TRADE MARK REGISTERED]

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A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

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Art the Motive of the Picture

JOHN BARTLETT

There is an impression amongst a certain class of photographers that pictorial photography, as at present exploited, is in conformity solely with the pronouncements of one particular cult, and of a consequence it is impossible to please the critics unless one conforms absolutely to the dictates of this cult. In other words, it is implied that the motive of the judges of art exhibits is to exploit the phase of art which has variously been denominated impressionism, fuzziness, or out of focus. Sharp focus, we are told, is put out of the category of the artistic.

It is not our intent here to uphold the contention of either the sharp focus school or the votaries of the diffusionists.

But we think, and do emphatically maintain, that the judges of art value as a class are not influenced in looking upon the art value of a photograph by any particular method of the presentation. The pictures are judged for the merit they exhibit as exponents of artistic perception. It is the taste and feeling exhibited, or what is called the motive, which excites admiration; the manner in which art quality is conveyed, the exercise of skill in subordinating detail where detail is unnecessary to expression, the emphasis of some essential feature, all combined which affect judgment—not the particular mode of expression.

No picture can be considered a work of art which is made by any formula. You cannot put in art by rule of thumb. That is, art and mechanics are two distinct things, though mechanical means are employed in art practice. You must have the art in yourself, and you err woefully in thinking that either by sharpness of focus or extreme diffusion you can make a picture.

To be sure, we ourselves are not in sympathy with much of the performances of the ultra-impressionist, and are more inclined to look favorably on the side of the photographer when he restricts himself to what we may call the legitimate means of expression; that is, avoids faking and the other devices to effect his purpose. But we must always bear in mind that the main object of the artist is to create for the spectator that motive or conception which excited him to the conception of the picture, and hence anything which aids the artist supremely in this direction is legitimate and should be employed. If he is a conscientious worker, thinking more of his work than the effect it may produce, he will pre-

fer rather to wrestle with those factors which constrain to legitimate lines of action.

The photographer who thus endeavors to give expression by these constraining influences and who surmounts impediments, really creates the greater work. The judges' appreciation is increased by the consideration of the victory gained. It savors only of affectation and is palpable evidence of lack of ability when the artist, unable to give any clear utterance to his thoughts, has recourse to tricks of sensational presentation. Such pictures are judged according to their face value.

The poet, painter or artistic photographer is not an acrobat delivering "stunts" for the applause of the puerile spectator or reader, and there is no cheap way of getting into a place in art by unprincipled trickery of any kind. Your ticket of admission to the select circle must be countersigned by earnest effort, conscientious struggle over impediments, and with honesty of motive writ large.

Professional By-Products—(concluded)

C. H. CLAUDY

Quite different from any of the schemes outlined in the previous paper is the idea of a New York photographer who specializes in home portrait work.

"My customers," he writes, "are of the upper-middle class. I should say their average income is from ten to fifteen thousand dollars a year. I have few wealthy customers and none of very modest income. I go into nice homes, pretty suburban places, and get from $35 to $60 a dozen for eight by ten prints in folders. I have developed a side-line in connection with this work which is modestly profitable and which some of your readers may like to learn about. This line is made up of party cards, dinner cards, Christmas cards and book plates for private libraries.

"Women who give bridge parties are continually on the lookout for attractive score cards. It occurred to me that a small head of the hostess on a long slip of paper might make an attractive card. I tried the scheme and readily sold a dozen such cards for $3. The guests at that particular card party were struck with the idea and I received orders for nine dozen within a week. This gave me the idea of doing such work regularly. It was a small step from score cards to dinner and menu cards. Sometimes the menu card has a picture of the hostess, sometimes of the hostess' residence.

"Of course they cannot be sold cheaply with profit if one has to make a special trip and produce special negatives for the purpose. I offer such cards only after entering a home and making some home portraits. The head from an eight by ten can often be used for making a dinner card, but if not, the enlarging camera will make a smaller image easily. Once I had an order for fifty cards, all bearing the same picture. I made a special negative, small head, from one already in my possession, to avoid the trouble of handling fifty sheets in the camera.

"Book plates are the most profitable, because few people desire them who have not several hundred books to mark. The engraved book plate, whether a steel engraving or lithograph, is expensive. Artists demand high fees for designs. I have several designs which can be fitted with a portrait. Once the negative is made, producing book plates is somewhat more profitable than making postal cards, since they are not larger than two by three inches. My designs were made by a capable commercial artist in a local photo-engraving house. I get from $20 to $30 a hundred and an order for four or five hundred allows a good margin of profit. My opportunities for learning of private libraries are excellent! I see the books when I go into the home. This information could be obtained

in other ways and photographers who do not do home portrait work might utilize the idea for making extra money."

From Canada comes a scheme which will be perhaps less applicable to the American photographer than to those who are in the war-ridden countries. He writes:

"Since the war started I have developed a new side to my business. Everybody in my locality has either friends or relatives at the front. Those who go to fight in a trench soon develop a tremendous amount of homesickness. They want not only letters but pictures, not only of family and friends, but of everything that is familiar in the locality from which they came. I have found profitable extra work in making small and light 'home-albums.' I go to Mr. Smith, who has a son abroad, make a picture of his house, of his son's room, of mother and sister and the dog, the place where he used to go swimming, and things of that kind. I get together a dozen small pictures, never larger than four by five, and mount them all on a thin leaved album with rather small margins. I get as high as $20 or $25 for one of these albums, the cost of which, exclusive of the time, is something less than $3 or $3.50."

It seems as if the making of "home-albums" might be applicable to customers not having relatives at the front. Many people have friends or relatives in different cities who would like to be remembered with such photographic gifts, particularly around Easter or Christmas. Any home portraitist, who has the opportunity of making such pictures, would probably find it a profitable speculation to produce an album of that sort occasionally whenever he can drop upon the information that there is some person to whom it would be an acceptable gift.

The most profitable side-line of all is the utilizing of negatives already in stock. No photographer, who neglects his old negatives, is getting out of his business all that there is in it. Schemes for producing extra orders from old negatives are as numerous as leaves upon a tree, but few are more effective than those which are locked together with the birthday anniversary of the person concerned. As it was put to me by a Chicago photographer:

"'Out of sight, out of mind' is particularly applicable to re-orders from old negatives. People give away all their pictures and forget what they looked like. Instead of writing a letter and reminding Mrs. So-and-So she had a picture made a year ago and wouldn't she like some new prints, I take a first-class proof of the negative from which she ordered the most. I send it to her with a letter reminding her that similar pictures can be made at such and such a price and invite her attention to a new style of mounting. The numbers of re-orders I get at the expense of one postage stamp and one piece of proof paper is astonishing, and, more pleasing still, I frequently find the proof serves as a reminder that it is time to be photographed again!"

Other schemes will readily occur to the man who uses his brains as well as his camera. If any suggestions made here serve as a spur to make any photographer realize that the money-making capacity of his plant is not limited to its "normal" output, the reading as well as the writing these experiences will have been time well expended.

*

X-Ray Used to Prove Age of Boy

To physicians connected with the juvenile court of Cincinnati was recently assigned the unusual task of determining the age of a lad by the use of the X-ray. According to the laws of Ohio a boy, seventeen or younger, comes under the jurisdiction of the juvenile court, whereas one eighteen or over would be tried, on a criminal charge, in the criminal court. The parent of the boy claimed that he was seventeen, while the physicians were strongly of the opinion that he was eighteen or older. To settle the question X-ray photographs were taken of the bones of his arms and lower limbs. It is a fact, well recognized by the medical profession, that in the transition from childhood to maturity these bones undergo a change that is quite distinct. The photographs in this case showed such a development of bony tissue as to prove conclusively that the boy was eighteen years old or over, and consequently his case was turned over to the criminal court.—*Popular Mechanics.*

Proceedings of the Second Convention of the Middle Atlantic States, Philadelphia

(CONTINUED)

The third day of the Convention was opened at 10.30 Thursday morning, with a business meeting. Reports of committees, election, selection of place of next meeting, etc., Mr. Sherman presiding. Mr. Wonfer read the report of the Committee on Resolutions.

WHEREAS, It has afforded the members and friends attending the Convention of the Photographers' Association of the Middle Atlantic States here assembled, sincere and hearty pleasure in witnessing the release of films furnished by Mr. Wm. Shewell Ellis and Mr. Stanley Mastbaum, of the Palace Theatre; therefore, be it

Resolved, That we hereby tender the said Messrs. Ellis and Mastbaum our warmest thanks for their generous donation.

WHEREAS, The success of the second annual Convention of the Photographers' Association of the Middle Atlantic States now in session is in no small measure due to the active and hearty co-operation of the manufacturers, stock-dealers and their associates in the furnishing of accessories, etc., with which to more perfectly demonstrate our beautiful art; therefore, be it

Resolved, That the hearty thanks of the officers and members of this Association are hereby extended, and a copy of this resolution be spread upon the minutes.

WHEREAS, It has pleased a gracious Providence to spare to us for many happy, useful years our well-loved brother and associate, Frederick Gutekunst, in order that he might serve as a model and exponent of the highest, worthiest ideals in the practice of our art and profession; and

WHEREAS, His long life of active service will be a perennial source of inspiration to all who have had the honor and the privilege of personal friendship and acquaintance with him, as well as to those who have known him only through his splendid and enduring works; and

WHEREAS, It is with feelings of the deepest regret and concern that we learn of the illness which deprives this Convention of his esteemed and valued presence, and desire to express in fitting and appropriate manner our regret and to extend to him our warmest sympathy and our most earnest, heartfelt wishes for his speedy and complete recovery and restoration to health and strength; now, therefore, be it

Resolved, and it is unanimously resolved, That the Convention, through its proper committee, inscribe our sentiment and feeling, and forward a copy of said resolution to Mr. Frederick Gutekunst, and that the same be duly spread upon the minutes of the Convention.

REPORT OF COMMITTEE OF LEGISLATION

Mr. Schriever: "As we progress we find it necessary to make certain changes to meet the new ideas that arise from time to time. We find that the success of the Association depends entirely upon the man behind the gun. It behooves us to see that we do not go back, and the better man we get at the helm, the better for us. If we can get the proper man, we are doing the work that is progressive. In the past the Vice-Presidents have been placed on the Nominating Committee. We found many of these were good, active workers in their own capacity in their section of the State. Some of these are very active, but it is embarrassing to have to decide regarding them, and we have decided to have the Nominating Committee appointed by the chair. We want men who have ability and pep, and who will make our organization what it should be. For that reason, I ask that the following change in the Constitution be made. I call your attention to Article 3 of the Constitution, Section 5, which reads:

"'It shall be the duty of the Vice-Presidents elected from the several States to act as advisory members of the Board and attend all executive meetings possible, to create and foster memberships and exhibits in their respective States and to act as the Nominating Committee for the Association.'

"I would like to erase the last line, 'and to act as the Nominating Committee for the Association.' I gave notice of this yesterday and I ask the adoption of this movement."

It has been regularly moved and seconded by the Legislation Committee that the last clause of Article 3, Section 5, be dropped. It is so ordered.

Mr. Durham, of Latrobe, read the report of the Committee on the Next Place of Meeting.

"We, the Committee on Location, after careful consideration of several cities, have come to the conclusion that Harrisburg, Pa., would be the proper location for the 1918 Convention, provided suitable arrangements could be made for taking care of same.

"This committee also feels that the incoming executive officers should have full power to change this location, if it be for the best interest of the Association.

"(Signed) R. L. DURHAM,
"U. GRANT CHANNELL,
"WM. KINGLING."

It has been regularly moved and seconded that the report of the Committee on the Next Place of Meeting be adopted. Carried.

Mr. Scott, of Baltimore: "We do not want to fight Harrisburg. We want to invite you like we would to our home, because we feel that you will do us good. Baltimore has never had the Convention meet there, and I believe Harrisburg has. We have had quite a struggle. We have now forty-six members, only a year old, and I believe coming to Baltimore would do Baltimore a great deal of good. The manager of the Belvidere Hotel will give us the entire roof without any cost. I have taken this up thoroughly, and told them about the action of the Adelphia Hotel of Philadelphia, and he said, 'Baltimore will give more than they promise.' The floor space is splendid, the general plan is very similar to the Adelphia. The connecting corridor is similar to the Adelphia, with deep recesses, which lead up to the ball room; much larger banquet hall, lighted on three sides and big skylight. The Belvidere is the leading hotel of Baltimore, convenient to the railroads, and we can get this the third week in March. He is willing to give us this the 19th, 20th and 21st, and a day or two

ahead to clean up, and there will be absolutely no charge. We do not want to fight Harrisburg as I said before. Mr. Lee wanted to come over and make a splendid speech about it all, but I did not think it was necessary, but we want you there and we invite you."

Mr. Schriever: "In appreciation of the invitation from Baltimore, I would like to ask an amendment to the motion in that resolution that the Board consider Baltimore and any other town brought up, when looking for a town next year."

It has been regularly moved that this Board be given the privilege of choosing Baltimore or any other town in their best judgment. It is so ordered. All in favor of the original motion say "aye." It is so ordered.

Miss MacAvoy read the report of the Nominating Committee:

For President: A. H. Diehl, Sewickley, Pa.
Vice-President: Wm. Parker, Morristown, N. J.
Secretary: Wm. Kingling, Baltimore, Md.
Treasurer: W. I. Goldman, Reading, Pa.
State Vice-Presidents:
Delaware: E. F. Lewis, Wilmington.
Pennsylvania: S. R. Gray, Philadelphia.
West Virginia: W. A. Amon, Clarksburg.
New Jersey: Henry Strohmeyer, Newark.
Maryland: J. C. Christhoff, Baltimore.
District of Columbia: I. C. Boyce, Jr., Washington.

It has been regularly moved and seconded that the report of the Nominating Committee be accepted. It is so ordered.

The Committee on Membership and Credentials (E. E. Brown, Geo. Kossuth, Wm. Kingling), were not in position to report.

NEW BUSINESS

Mr. Levinson suggested that rather than having a button for the members of the Association to wear at the next Convention, it would be well to use a silk ribbon with the names of the party and the firm represented written or printed on it as a means of identification. Mr. Ryland W. Phillips said he thought a printed card a good idea, such as he had from the Rotary Club.

Mr. Ralph Phillips suggested having photographs made of the hall, showing the positions in which pictures were hung, the floor spacing, etc., which would prove very helpful in arranging a hall at the future Conventions, putting these prints on sale at a nominal sum. These pictures showing the character of work from year to year.

Mr. Johnson: "I think this is a good idea, and we have spent the time and money to get these pictures up and have the Convention; let's get the real value out of it by keeping memories from year to year."

Mr. Ryland W. Phillips moved that they do this each year, "and amongst the archives keep a collection of these pictures and have a permanent record kept, and have it possible for every member to obtain a copy of their one section in which he is interested or any number of them. Make it possible for him to possess them."

It has been regularly moved and seconded that the Executive Committee have a photograph of a uniform size of the photographs made for the exhibits in this hall; this procedure to be continued annually, and that these copies be kept, and copies put on sale for anyone who wishes to purchase them. It is so ordered.

Mr. Ryland Phillips: "I want to say another word in regard to the exhibits. It is very gratifying to be a judge for several years and see that whole combination of photographers grow. There has been a regular growth every year. The judges are of the same mind. I judge pictures in regard to ratings, and when I tell you that the proportion of these pictures in their ratings is away higher than last year, year before, and so on down the line, you must believe me, and after we had gotten almost through, and a number of good pictures came, I counted over our slips, and there were thirty-three exhibits that rated over an average of sixty. There were nine that rated between fifty and sixty, and there were only thirteen that rated below fifty. When you come to thirty-three exhibits that means three prints a piece, all rating over sixty, and it was very gratifying to the judges. Now, there are a certain number of gentlemen who received honor in the salon. Ten pictures were selected which were particularly fine. Some of them might have been in the salon class; in other words, they might have a picture here which might have rated higher, but he might have already had a picture in, and we cannot have more than one in the salon. Those receiving certificates were:

Bachrach Studio, Baltimore, Md.
W. L. Deal, Philadelphia, Pa.
R. C. Dooner, Philadelphia, Pa.
J. Mitchell Elliot, Philadelphia, Pa.
Freeman Studio, West Chester, Pa.
Katherine Jamieson, Pittsburgh, Pa.
Miller Studio, West Orange, N. J.
Harry Schaeffer, Altoona, Pa.
Jos. Strickler, Pittsburgh, Pa.
George Wonfor, Camden, N. J.

It has been regularly moved and seconded that a vote of thanks be extended to the Judges for the very good and considerate work they have done in judging the pictures. It is so ordered.

It has been regularly moved and seconded that in cases where there is only one nominated, the Secretary carry the ballot.

Mr. Charlie Thompson, acting Secretary *pro tem.*, cast ballots and the nominees regularly elected.

Mr. Sherman: "And now I want to have the pleasure this time of bringing to your attention the Real Live Wire of the Organization; the man whom I have enjoyed working with since we struck Philadelphia: Mr. A. H. Diehl."

Mr. Diehl: "Mr. President, Ladies and Gentlemen: It is said there is a time to cry, and a time to laugh. This is not my time to laugh. I certainly appreciate the honor you have conferred in wanting me to preside during the coming year. I am not here with any degree of confidence in my ability, but I can promise to do my best. I am reminded of a story. I wonder how I got in all this trouble.

"I want to take this opportunity to express my gratitude, and also to tell you what a fine man you have in the corner. It has been a pleasure to work with Mr. Sherman all along. If I thought today that one-half of the obstacles confronted me that have confronted him in the last year, I do not think I could get through it. I do not believe any man ever confronted such discouragement as Mr. Sherman. He is little, but he has been the biggest man on the job you could have had. I want to say to you also, that

the duties of the Secretary are numerous. It has been a service of pleasure as Secretary, to serve in some little way. My thanks to the manufacturers and dealers who have co-operated and supported me in this. I have never known of such capital men until I got into the secretaryship and had my dealings with them,—no unpleasantness, and in disposing of this floor space, they have all been with me and helped me, and I want to extend the hand of fellowship to the manufacturers and dealers who have made my job a most delightful and pleasant task.

"There is just one thing disappointing, and that is our membership. We have 1,368 in these districts, represented in the Annual Association. We have less than 300 active members, and I suggest that when we get home, we appoint ourselves as missionaries, and see that the remaining photographers be interviewed, and let us come back next year with not less than 400, and I would like to say 500 active members in this organization. It is a crying shame that the men do not preach the business that this organization stands ready to give, and on the other hand, it is a little thoughtless of us not to show them what they can gain. Let us be broad-minded, and help the competitor across the street. Let us extend to him the hand of fellowship and ask him to come into the organization, and really I am ashamed of the dues. Lots of men spend more than a dollar each night and yet stumble over the dues. We ought to have at least 400 active members next year, and I would like to see it 500. It is up to you to support us in bringing this about.

"As to next year's meeting-place, I am for the place that is for the greatest good for the greatest number of photographers. That is my position this morning. This Board stands to serve this organization in the very broadest, largest way possible, and I am sure I will have your support in whatever we do. I thank you again for this honor, and I want you to feel that I need your support. I know I will have it, and I trust that the coming year will bring to all of you health and strength and prosperity, and that next year we will come back doubled in strength and be able to show the other professions that we are as much to be respected as any other line of professions I can think of."

Mr. Sherman: "Ladies and Gentlemen: This year we had to make a change in our Treasurer, so I present to you our new Treasurer."

Mr. Goldman: "This is so sudden. I do not really know what to say, but you see what I have been doing,—collecting money from the manufacturers. But since they have elected me, I do not know whether I can fill it at all, but I will do my best."

Mr. Phillips: "There is just one thing I want to have this Convention put over. The Annual Association is bound to be a success if we go along as we are working now. It was started as a good movement. It is growing in numbers, and it is growing in strength. Believe me, we have only started. The thing has not really gotten to going right yet. We are just commencing, and there is just one thought, and I think we can start out right here. In order to make the wheels of this Convention go smoothly, we have to have a Secretary. We have selected one, and he has a hard job in attending to his own business. If he has no business he has to hustle like the dickens and he has no more time because he has got to get business. This is pretty hard. The time is coming when the Annual Association will have one Secretary, and that Secretary will be the Secretary of the National Association, so this is the thought I had in mind for the National, but I made up my mind it was time to start out right now. You can help whip out a plan by which our National Secretary will take a larger proportion of the duties off of the Secretary. It not only includes that, but it will make it possible in the future to make every member a member of the National Association. Then everyone will get the Association news, and their Annual Association will have a book every month, and you can see with just those few things what it will mean to bring this up, and I move that this Association recommend to the P. A. of A. a combination for the Secretary of the P. A. of A. to be the Nominating Secretary for each one of the Associations if possible."

It has been regularly moved and seconded that this Association recommend to the P. A. of A. a Secretary who can serve all the sections. It is so ordered.

Mr. Sherman: "Thanks, particularly the Philadelphia boys, for the quick response, and I think also that a resolution should be offered by you ladies and gentlemen, thanking you for the splendid entertainment they have provided for us. A lot of the expenditures must have been raised in another manner other than our dues, and I would like to see someone here make a motion of a hearty vote of thanks."

It has been regularly moved and seconded that a vote of thanks be given the Philadelphia section for the splendid support and the able entertainment they have provided. It is so ordered.

*

"What's the matter, Bob?"

"Sam, who am I?"

"Why, you are yourself, Bob Harrison, ain't you?"

"No, far from it."

"Why, what's the matter?"

"Well, sir, I'm so mixed up, I don't know who I am."

"Well, sir, what's the matter?"

"Why, I'm married."

"Married? Why, sir, you should be happy."

"Yes, but I ain't. I'll tell you how it is. I married a widder, and this widder had a daughter. You see my father was a widower, and he married this daughter, so that makes my father my son-in-law, don't it? Well, don't you see how I am mixed up?"

"Well, sir, is that all?"

"No. Don't you see my step-daughter is my step-mother, ain't she? Well, her mother is my grandmother, ain't she? Well, I am married to her, ain't I? So that makes me my own grandfather, doesn't it?"

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Demonstration of the Poynter Portable Flashlamp at the Philadelphia Convention of the Middle Atlantic States, by W. B. Poynter, Cincinnati, Ohio



Mahaffey Home Studio
Indianapolis, Ind.

Association of Pose and Expression

The term composition, in general parlance, is applied particularly to landscape art and to pictures, the intent and purpose of which is to tell a story or illustrate some incident. The photographer is apt to consider that portraiture is not subject to the rules of composition, but the arrangement of parts to a unity of idea (which is the true meaning of the term) is just as essential in the consideration of the delineation of a head or the figure as it is to the disposition of the various parts of the scene or the components of a genre subject.

The portrait photographer must not only consider facial expression, but must also study the relation of the expression to the general pose of the figure. That is to say, there is such a thing as bodily expression, which either interprets the facial expression or contradicts it.

The Greeks were consummate artists, and they always appreciated the relation between the body and the countenance. We have often only mutilated examples of their work, but even these mere relics of the original, like the remains of some fossil animal, are so true to the general construction of the entire figure that we are able to form a conception of the beauty of the head which no longer remains.

The fitting of the head upon the shoulders as a means of expression is too often not properly considered by the portraitist. It is not made to better explain the pose, but is too often contradictory of it.

We cannot go too far here into the subject of pose and expression, and perhaps a concrete example may be more edifying, because more practical. The example of portrait composition by the Mahaffey Home Studio, Indianapolis, Ind., may serve as an appropriate object lesson, because of the good points it presents and also for the features which are lacking, a different treatment of which would have further advanced its excellent quality.

The pose of the head upon the shoulders is graceful, easy and natural. The illumination of the face pleasing, and the features well modeled by the distribution of the light and shade, affording a nice relief. The hair to the left is well managed to give flowing lines and the texture properly indicated. The portion of the hair to the right, however, is abruptly cut off by the line of the print. It would be more pleasing if allowed to fall more undulatingly upon the shoulder. The lines are too straight. Of course, it is intended to touch out the little strand of stray hair on the left side. The illumination of the neck is not particularly good. The neck is presented too flat. There are no gradations, no high-lights, and the juncture of the chin is too pronounced. The face at this part does not advance enough.

The drapery below the collar is also too flat and devoid of gradation, and the arms at the lower edge are unpleasantly truncated, suggesting amputation.

The background might be improved. It is too uniform and contrasts too much with the head, and does not suggest an atmosphere about the head.

*

A young woman unversed in the mysteries of baseball was recently presented to a famous player.

"I love the game," she confided to him. "I love especially to watch the man at the bat. It is so cute, too, the way he keeps hitting the ground gently with the end of the bat. Why does he do that?"

"Well, you see, miss," explained the player, "the worms have an annoying habit of coming up to see who's batting, and that naturally puts the batter out a bit; so he just taps them on the head lightly and down they go again."

*

Patriotism is expected to play an important part in the forthcoming financing by the Government, and those enjoying large means no doubt will see fit to absorb a very large part of the proposed new securities. As an indication of this, attention may be directed to the announcement by George Eastman, head of the Eastman Kodak Company, of his intention to subscribe to $2,500,000 of the proposed $5,000,000,000 loan.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Some Apparently Good Business Contracts which are Really Worth Nothing

Every hour some business man is being induced to sign a contract—sometimes large interests depend upon it, too—which is wholly void for want of definiteness. It is unenforceable because there is no way to enforce it. A lot of things are promised which are stated so indefinitely that they simply could not be carried out. The victim discovers this when it is too late.

This kind of contract is not always written; it is very often verbal.

The matter is brought up by the following letter, which comes to me from San Francisco, Cal.:

Wheeler, Wash.

Dear Sir:—On December 14, 1916, a representative of the Factories Merchandise Co., of Chicago, called on me and induced me to sign a contract with them for one year. I paid him $25 and signed two notes of $37.50 which were to be eliminated by extra discounts on goods bought. Clause 5 of this agreement reads: That the net cost shown in our price-list to merchants will enable said firm to meet the general current prices of mail order houses on like merchandise with an average profit of from 10 to 35 per cent.

They sent a catalogue to me and I compared it to the Sears, Roebuck catalogue and found the prices laid down in many instances higher than those of Sears, Roebuck.

Another part of the agreement was that they send 100 catalogues to me to be distributed to the trade. These prices they represented to me would compare with Sears, Roebuck and allow a good commission to me. After comparing the catalogues I wrote to the Factories Merchandise Co. asking that they cancel my contract and deduct from my cash payment of $25 all expense that I had caused them and return the balance with my notes. Also I asked them not to send the 100 catalogues. This they refused to do; stated they were getting out my catalogues and would ship them at once.

I have not received the catalogues, so could not do business for them if I wanted to.

(Signed) EDGAR DRY.

I am told that this scheme is not new. Several concerns are using it—purporting to sell retailers goods on a basis which will enable them to compete with the ever-present mail-order houses. It is a good enough scheme if it will work, for there is hardly a line of merchandising today that is not feeling the influence of the mail-order houses.

Let me say in the beginning that this correspondent is probably out the $25 cash he has already spent, and the value of the two notes, which will almost certainly be endorsed to some third party, who will proceed to collect them without regard to whether the correspondent would have a good defense if the Factories Merchandise Co. had kept the notes and itself tried to collect them.

Now in my opinion this is one of those attractive contracts which, when analyzed, proves to be almost if not entirely unen-

forceable. Mr. Dry would get nowhere if he tried to enforce it, because there are so many holes in it—so many ways for the Factories Merchandise Co. to escape, if it wanted to escape.

For instance, the offer is to sell goods to the merchant so "that the net cost shown in our price-list to merchants will enable said firm to meet the general current prices of mail-order houses on like merchandise with an average profit of from 10 to 35 per cent. Here are some of the holes:

1.—The "general current prices" which the merchant is to be enabled to meet would be held to mean the *staple* prices, not the special prices on drives, which are the very prices that competing merchants want to meet.

2.—To meet the general current prices "of mail-order houses." What mail-order houses? Not necessarily all, and not necessarily the very ones you want to meet.

3.—"On like merchandise," opens the door wide to comparisons and arguments on all sorts of merchandise which would never get anywhere.

4.—"With an average profit of 10 to 35 per cent" means nothing. "From 10 to 35 per cent" is not an "average," to begin with, and with the minimum and the maximum so far apart, and no attention being paid to the cost of doing business in the individual case, and the Chicago concern being careful not to say "net" profit, it would be totally impossible for anybody who signed this contract to pin the Factories Merchandise Co. down to anything specific in a given case. I never heard of this concern before, and therefore am unable to express an opinion as to whether it knows of these holes in its contract. From the buyer's standpoint, however, the whole transaction is so loose that it would probably shake apart the minute somebody began to lean on it.

It is very, very foolish to pay in advance for a scheme like this.

Courts try hard to enforce contracts which some trusting individual has depended on, and possibly invested money in, but very, very often they are compelled to say, as one court did the other day, "We would not know where to begin to enforce this agreement."

For instance, a concern that made a business of auditing freight bills and collecting freight overcharges for shippers found in one case what it thought was an overcharge amounting in three or four years to several thousand dollars. It charged a monthly fee for its auditing work, but when it uncovered this possibility of recovering this large amount one of the firm went to the shipper and said, "See here. If we get this back, we think you ought to pay an extra fee, say 10 per cent of all we get." The shipper was pleasant and reassuring. "You leave that to us," he said. "We'll take care of you." The auditing concern was successful in collecting a large sum, and called on the shipper to make good his promise. "We don't feel that we owe you anything," he said. "That was part of your monthly service." The auditing concern went indignantly to its lawyer, but was advised that the shipper had made no enforceable contract to pay it anything extra; that it should have insisted on a written agreement.

A wholesale concern called one of their salesmen in one day and said they were thinking of giving him a bonus if he sold a certain amount of goods in the year. The year passed, the certain amount of goods was sold, and the happy salesman went in one day to collect his bonus. "What bonus?" "Why, the bonus you said you were going to give me if I sold so much." "We never offered you any certain bonus; we did think about it, but we changed our minds." The salesman, resting under a strong sense of outrage, consulted counsel, but was told at once that there was nothing to sue for. Even if they had made a definite promise, it would not have been enforceable without an amount being stated.

"Put it in writing, so I can see how it looks," is a good rule for these verbal promises. And as for the written ones, before you sign one, study it a bit to see how you would go to work to enforce it. Unless the man you are dealing with is binding himself to do a definite thing in a definite way within a definite time, don't sign the contract.

(Copyright, 1917, by Elton J. Buckley.)

Retouching Hints

Negatives which have to be retouched should be carefully rubbed with cotton-wool when taken from the washing water. If they are simply rinsed and put in the rack to dry, there is almost certain to be a deposit of lime or other substance left on their surfaces. This deposit is a cause of trouble when the negatives pass into the retouchers' hands. Unless the medium is rubbed all over the negatives there will be transparent patches where the medium has rubbed off some of the deposit. These patches will show in the prints. Furthermore, some of the deposit will have become so firmly attached to the film that the medium will not have removed it. This will cause a grittiness which is very annoying to the retoucher.

If the retoucher finds that the deposit has been left on a negative, he should clean the surface with methylated spirit and a soft rag before applying the medium.

Unless a negative is absolutely dry the pencil will dig into the film, and the work will be scratchy. It is always a good plan to warm the negative in front of a fire, or over a gas ring, before starting retouching. This will get rid of any moisture absorbed from the atmosphere. The negative must be allowed to cool before applying the medium.

Greasiness of the film is a frequent source of annoyance to the retoucher. When this is met with, the negative should be immersed in a two per cent solution of ammonia for a minute, rubbed gently with a piece of cotton-wool, washed for quarter of an hour and then dried.

It is a mistake to use one kind of medium for all classes of work. A fairly thick or "tacky" medium should be used for large negatives with masses of shadow which have to be filled up broadly. A much thinner medium is necessary when working on small negatives with fine detail. The "tacky" medium takes the pencil freely. This is an advantage in large negatives where a certain amount of roughness is not a drawback. The thin medium takes up less lead, thus helping to keep the work close and fine, which is always desirable in small pictures with fine detail.

When you have got all the lead you can on a part of a negative, and you want to add just a little more, it is a good plan to fold up a tube of paper and to breathe slowly through it on to the part of the film requiring more work. This will revive the tooth of the medium, and restore its stickiness, when a little more work can be added. The negative must be well dried after this treatment before printing.

It is not generally known that a negative may be given a matt surface, without injuring the film, by rubbing all over it with fine pumice powder. Only the finest pumice should be used for this purpose, and the best way to apply it is to rub it on with the palm of the hand, working with a circular motion. Any amount of pencil can be got on a film treated in this way. It is a useful method for improving large negatives containing harsh contrasts, but it is not recommended for small pictures with delicate detail.

So many new methods for toning down harsh lights have sprung up in recent years, that some of the older ones have been almost forgotten. Some retouchers with long years of experience, however, say that they have found nothing better than ordinary ink eraser for rubbing down very dense patches in a negative. The best way to use it is to take a piece of thin celluloid and in it cut an opening the size of the

patch to be rubbed down. When this is laid on the negative the ink eraser can be used freely without the risk of damaging the surrounding parts.

The study of anatomy is almost essential to the retoucher who wants to produce really good work. It is not necessary that he should know the names of all the facial muscles; his studies should be directed more to the careful observation of living faces than to learning long strings of Latin names from text-books. A great deal can be learned by looking at engraved or etched portraits by good artists. The direction of the lines should be carefully studied. It will be seen that, as a rule, the lines follow the contour of the various forms of the features. For instance, the lines of shading of the nose, mouth, eyelids and ear generally follow the forms of the particular parts they represent.

The forehead is generally over-retouched by inexperienced workers. One look at a forehead will show that it is not a flat surface, but that it is made up of a series of undulating curves. It should not, therefore, be worked up until it is of one even tint all over. There is an old saying among painters that the highest light in a portrait should be the part that would first get wet in a shower of rain falling in the same direction as the light is falling upon the sitter. In ordinary studio lighting this would be the forehead. As a rule, then, this is where the highest light, apart from the reflection in the eye, should be in a photograph.

In working up hair it should be remembered that the touch required is quite a short line. It is hair in the mass, and not a number of separate hairs that should be represented by the retouching. You cannot work in such a way that each pencil line represents one hair. If you attempt this you will make the hair in the portrait look like wire or string.

Everyone knows that when the corners of the mouth turn down they give a sad expression to the face, and that when they



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turn up the expression is suggestive of mirth. The matter, however, is not quite so simple as this statement would suggest. Every expression is not a question of one feature only, but of the whole face. In laughter the up-turned corners of the mouth alter the lines between the nose and the mouth. At the same time the cheeks are raised and little lines appear around the corners of the eyes. These points should be remembered when altering the expression of a portrait.

The wrinkles which gather at the outer corners of the eyes must not always be regarded as a sign of age. They are often found in young people of a happy disposition. In fact, these lines come and go in most people as the cheeks are raised in laughter or lowered when the features are in repose. It is quite a mistake, then, for the retoucher to make a point of always working out "crow's feet" in all portraits except those of old people.—*Professional Photographer.*

Things About the Professional Photographers' Association of Texas

Well, fellows and fellowesses, here we come at last. Been a long time getting started, but "large bodies move slowly," also irresistibly, too; so get off the track, we are on "the way." I would have had more to say in the past but knew you would get all you wanted of me when I did start, and besides I wanted to be definite in my statements.

The officers of your Association met in Austin on March 5, 1917, and arranged what we consider to be the best program ever attempted by a State Association. We had decided on the dates of September 17th, 18th, 19th and 20th, but have since found that we had horned in on the dates that had been copyrighted and canned by sóme other convention, so that we will have to change our dates. But that makes no difference in our program and prize list. The principal thing I want you fellows and fellowesses to get onto is that we are going to have it and it is going to be the biggest, best, largest, widest, longest, fastest, slambangest, all-firedest, State Convention ever kicked up by any of them.

The evening of the first day, or, as we say in the South, the night of the first day, is to be given over exclusively to the manufacturers and dealers. We have nothing to do with it except to find out what the manufacturers and dealers want to do and insert it in the program. It is an "ice-breaker" for everyone, and everyone is expected to be there to break off his little chunk of ice. More will be said of this night in later issues of this magazine. BUT, BE THERE.

I do not propose to take up your time nor the space in this magazine by going over the "usual things" that come up in all programs—such as reading minutes, communications and so on and on and on and on, until everyone wishes the writer would get off. Nay, nay, we will get down to the unusual.

Firstly and foremostly, we are going to have a modern studio, known as the CONVENTION MODERN STUDIO, and it is to be conducted as an up-to-date studio, with the workmen in all departments just as a studio would have them. The operator will be in his place, the dark-room man, the retoucher, the printer, and so on, and this studio will be continued every minute of the day when there is not something else taking up the time. The very best workmen known in the Southwest will have charge of the different branches of the work. Demonstrators from the different manufacturers will be on hand to help in conducting this studio. No one operator will do all the operating, or no one printer or any one retoucher, but every fellow and every fellowess that knows anything will have a chance to take a hand in this modern studio.

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Now get this idea and do let it hatch and wax strong and hearty: that is, that this is to be a family gathering and if there is anything anyone wants to know, he can get it by asking; and if there is anything anyone knows and any other fellow or fellowess wants to know, all he or she has to do is ask.

Among other things that are to be brought out in full is a class in background instruction. This will consist of working-in grounds on negatives and on paper. There are to be two ways shown. President Elliott is to instruct in his way, and we know there is no way any better nor any nicer results obtainable, and it will be a treat to have him instruct us. Then your Secretary is to "butt in" with his way, and if you don't know him and his way, he does. But the big idea here is that we are going to try to instruct in the working-in of grounds. And don't overlook the fact that background work has come to stay. We may tell our customers that it is a fad and that up-to-date photographers are not doing such things, but that does not make it so. We *know* they are doing them and what we all want to do is to get in the up-to-date class. Well, Elliott and your Uncle Kris will do their small mite to start her going.

To sum it all up, the program is to consist of instruction in a systematic manner in lighting, posing, retouching, etching, background work, reducing, intensifying, dodging, "holding back," "printing-in," "printing-out," developing, sepiaing, reception-room work, and in fact everything that an up-to-date studio does to *make a living.* Now you get the mighty idea. Personally, I believe we are all out to make a living. I know that I am, and I have been making one that has aided very materially in bringing my gross weight up to 245 pounds, dressed, and to do it I had to keep abreast of the times, and to do that I had to attend conventions so as to get the ideas of others. Now, fellows and fellowesses, come to this Convention. My observation has been that

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the average photographer is too likely to feel that no one can teach him anything. Forget it. The world is full of folks that could give you cards and spades and then beat you to a frazzle. The very biggest idea I ever had, and one that has been of the greatest help to me in thirty years' work in photography, was given me by a tintyper who had never made a negative in his life. Nope, I will not tell it here. Come to the Convention and ask me and I will tell it to you. Now for the prize list, and "she am some list." Read it and digest it and then get to work. It's up to you to make the pictures that may cause you to wear diamonds. Read the list and see how.

No. 1.—GRAND PRIZE CLASS. Three prints, 12½ inches or larger. Portraits exclusively. Diamond Medal. (Gee, fellows and fellowesses, isn't that worth going after?)

No. 2.—GRAND PORTRAIT CLASS. Three prints, 9½ inches or larger. Portraits exclusively. Gold Medal.

No. 3.—OPEN TO THE WORLD CLASS. Two prints, 8 x 10 or larger. Portraits exclusively. Diamond Medal. (Come on in, Mr. Open-to-the-World, the water is fine, so are diamonds.)

No. 4.—CLASS A. Three prints, 8½ inches or larger. Portraits exclusively. Gold Medal. Competitors in this class must be from towns of 10,000 or less.

No. 5.—CLASS B. Three portraits, 6½ inches or larger. Gold Medal. Competitors must be from towns of 5,000 or less.

No. 6.—CLASS C. Three portraits, any size. Gold Medal. Competitors from towns of 2,500 or less.

No. 7.—CLASS D. Open to all members from any town of 1,500 or less. Three portraits of any size. Gold Medal.

No. 8.—INTERIOR AND VIEW CLASS. Three pictures. First Prize, Gold Medal; Second Prize, Silver Medal.

No. 9.—HOME PORTRAITURE CLASS. Open to all photographers in Texas. Three portraits, any size. Silver Medal.

SPECIAL CLASSES WILL BE ANNOUNCED LATER, of which there will no doubt be several.

Two prominent and competent photographers will be on hand to judge these pictures, and awards are to be made early in the game, so that all may have an opportunity to know the whys and wherefores of the awards. But I have said enough at this time. Remember, there are to be other editions of this magazine before the Convention, and I have just simply got to fill some of the space or have a fight with Blanchard, and he is liable to declare war any time, so here's to the writing.

Remember, Houston is the place.

FELIX RAYMER, *Secretary.*

Austin, Texas.

*

The Professional Photographers' Association of Houston, Texas, met on April 8th, at the studio of one of its members for the regular monthly meeting.

Officers for the ensuing year were elected as follows: President, A. L. Edwards; vice-president, J. Y. Timmons; secretary, H. L. Jackson; treasurer, J. S. Hutchcraft; trustees, C. R. Blackburn, George Beach and J. F. Welch.

On April 28th the association will hold its first anniversary meeting. The Galveston association has been invited in a body and the executive board of the Photographers' Association of Texas has also been invited.

An interesting program is being prepared, which will be preceded by a banquet, at which time plans will be discussed relative to entertaining the Photographers' Association of Texas, which will meet in Houston.

BULLETIN OF PHOTOGRAPHY

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Optimism in Photography

FRANK FARRINGTON

The optimist is the fellow who gets out and does it while the rest are sitting around saying it can't be done. The optimist says, "It's a fine day," but the pessimist says, "It's a weather breeder." The optimist calls it a fine rain but the pessimist calls it a nasty storm. The pessimist, when asked how business is, answers, "There ain't no such animal," while the optimist says, "It's better than I expected."

It is not the condition of the weather or the business situation that makes pessimists. They are born so or have allowed themselves to become so through habit.

Some men are born with an optimistic tendency. They had optimistic parents. They were brought up in an atmosphere of optimism. They perhaps have no reason to compliment themselves on possessing a happy outlook on life because it has never been any effort for them to take that point of view.

Other men have made optimists of themselves by sheer good sense. They have seen what a difference it makes in the results of their work, what a value good feelings have in making it easy to get along with their patrons. They have simply reduced it to a matter of business and have set about the development of optimism as a regular business asset.

The worse cases of all are the men who are born pessimistic of parents who never looked on the bright side, who have always felt there was no use trying. I cannot imagine any of these born-so pessimists getting very far along in photography—or in any other business for that matter, unless they change into optimists.

Nobody loves a pessimist or wants one around, and, of course, people are not going to go out of their way to seek one's society. If you find yourself developing pessimistic tendencies, just make up your mind that it is only a question of time when people will not come to you to have their pictures taken because they find that your sitters acquire some of your melancholy and never look their happiest.

You cannot get people into a happy mood while being pessimistic yourself, and you must have happy patrons if you are going to produce happy pictures. You yourself know that to try to look naturally pleased and happy and pleasant while a man with an undertaker's countenance is standing up in front of you ready to press the bulb, is almost impossible.

The optimist always finds that people flock to him. They want to see him because he sends them away with a more cheerful outlook on life. They want to hear him say that everything is all right, that times are good, the weather outlook promising, the crops big, boom times on the way. The optimist is sure to find all doors opening to him easily and his own door will swing inward oftener and oftener with each recurring week.

The difference between the real conditions reported by the optimist and those reported by the pessimist is not much in reality, perhaps, but the difference in the way the report is made is all the difference in the world.

The outlook we present to patrons depends more on the way we report it than upon what we report.

Optimism has a very real money value to the photographer in several ways. For one, this, as I have said, people will flock to the optimist for business as well as for social reasons. They will have their pictures taken by a man they like and who is pleasant and agreeable even if his work is not quite as good as that of the professional grouch across the street.

We all think we are looking for the very best value for our money, but all the same we are influenced by other things than the mechanical side of the proposition. We regard the personal service and attention we receive from the photographer as an important part of what we buy and we want the kind we want.

And then the optimistic photographer makes his patrons feel that they can afford to spend more money. He gets them looking on the brighter side of life and helps them to forget the petty financial difficulties and economies. Lots of people who think themselves in need of pinching and saving and skimping in all their expenditures, are in no such real need. These people take a good deal of the attitude of the man with whom they are doing business and if he is close, they become close. If he is pessimistic they become so, and in both cases they grip their money the tighter, and their pictures almost show them setting their teeth together as they grip it.

We naturally associate the pessimist with faults and undesirable attributes that do not belong to him. Because he is down in the mouth, we are apt to think of him as being down at the heels. Because he looks on the dark side, we regard him as a regular "gloom." Because of his untidy habits of mind, we think of him as personally untidy. We don't even give the pessimistic devil his due.

Any pessimist who will take stock of his mental condition and arouse himself to an appreciation of his mental deficiencies, can make himself over, eliminating his discouragement. We have all heard of whistling to keep up courage and some of us have found there is something in it. Well, the pessimist can make use of a similar psychology. It will help him a good deal just to make up his mind to cut out the pessimism and to say to himself that line of Browning's, "God's in His heaven, all's right with the world." To tell ourselves that things are coming our way, that business is better, that we are feeling good, will have its effect.

I know some folks laugh at this kind of psychology. They say that you can't make times good by merely saying they are good; that you can't get rid of a bilious liver by saying you haven't one. Technically, all that may be true, but practically, optimistic talk does help to produce optimistic conditions. And conversely, optimistic conditions will certainly never come about as long as we persist in pessimism.

Every bit of common sense, theoretical or practical, is on the side of optimism.

We have to keep constantly trying to get along in the world of material things and we have to keep trying if we are going to develop a better mental condition. Optimism does not happen to one like drawing the capital prize in a lottery. It does

not fall on one like an apple from an orchard tree. It does not come with being merely wished for. There is nothing easy and nothing miraculous about the development of optimism out of a very limited supply of the raw material. But this much we can say for optimism; it grows rapidly when it is given a fair show.

The colored preacher prayed, "O, Lord, fill our souls with the spark of Thy divine love, and water it with showers of blessing!" I don't recommend watering the spark of optimism to make it brighter, but I know that if there is such a spark in you, it will brighten if it is fanned, and if it is a seed it will grow if watered.

Pessimism does not have to be encouraged. It is a weed for growth and it develops fast enough of itself and crowds its unwelcome presence into every place where there is room—and if there is no room, it makes room. When a man finds pessimism getting a start, the best thing he can do is to get a new packing put into his mental power pump and spray the thing with something that will cause it to curl up and die of discouragement.

Optimism is just as welcome as pessimism is unwelcome. We all like the big, good feeling chap who always has something cheerful to say and some good news to tell. This fellow is always looking for good news and so he finds enough of it to encourage him. He is thinking cheerful thoughts so it is easy for him to say cheerful things.

Any photographer who can train himself to bring into his patron's presence an atmosphere of optimism and good feeling doesn't need to be big physically to carry out the impression. It is enough that he is big mentally. A man's physical size is less important than his mental size. Nobody gets any inspiration or optimistic impressions from the small-minded man.

Optimism is more important in business than almost anywhere else. Our whole lives are colored by our business experiences. What we are at home, on holidays, in all our hours of leisure, depends upon what we are in our work.

If we are downhearted while working in the dark-room or while moving a camera around into position, or while putting out a new set of samples, we cannot become light hearted the minute we take off our working dress and step out on the street to go home. We cannot be pessimists in business life and optimists in private life. And if we are going to have any fun in life, any good times, we have to develop optimism.

Good sales and a good business, it may be thought, will develop optimism. It never works quite that way. Probably good business helps make it easier to develop it, but it does not do the developing. As a reverse proposition, however, optimism will go a long way toward developing good business.

Optimism is the best known antidote for grouch poisoning. If there is such a thing as a cure-all for all the ills of business as well as for all personal ills, mental and physical, that cure-all is optimism.

Carry a supply of optimism with you. Use plenty of it yourself and pass it out generously to others. If you have an adequate supply to start with, it will last indefinitely like the "widow's cruse of oil."

*

Our Old Friend—The Cash Discount

"I AM—the backbone of the dividend, the mainstay of the profits and the foundation of achievement. I am the difference between success and failure, the indicator on the business and the speedometer of progress. I can eliminate mercantile failure, subduct the word chance from the commercial lexicon, and take the gamble out of the game of business. No man who has used the opportunities I have to offer ever went to the bankruptcy court. I am insignificant to consider for one day, but take care of me through the passing years and I will pile profits mountain high. I have put solid foundations under great businesses, brought prosperity out of failure and made merchant princes out of bootblacks. I have made preferred customers from dangerous risks; I have builded commercial ratings of the strength of Gibraltar. I am the salvation of the modern business world—I AM THE CASH DISCOUNT."

Proceedings of the Second Convention of the Middle Atlantic States, Philadelphia

(CONCLUDED)

THURSDAY AFTERNOON

The afternoon session of the Association was opened by Mr. Sherman at 2 o'clock.

Mr. Ryland W. Phillips: "Now, before I really start to say what I am going to say, I want to give you one little thought. You have been sitting here for three days listening to talk from a number of different people. Every man who talks to you from the platform or around a little circle or with two chairs drawn close together, and tells you of things that will help you, or he thinks will help you, is talking from the standpoint of his own experience and his own shortcomings. I want you to get that thought in your head in the first place, and every man who talks to you about his experience and tries to give you some thought to take away with you may not necessarily be able to carry out the ideal of that thought himself as he would like to.

"Every man who tells you how to make photographs will undoubtedly tell you the story of making photographs better than he is probably doing it himself. Now get those three things into your head and realize that when I am talking here this afternoon, I am talking to you not about the things which I absolutely do, but the things I am trying to do, and in many instances you may be able to do them much better than I. 'Stop and watch yourself go by.' I suppose there are a few people who have seen that title who have thought of it in certain lines and certain applications. It is what I am going to pass on before my talk, to give you things which I think will help me and should help you.

"Now, all photographers are good analyzers. If they are not good analyzers, they will not be good portrait photographers. Every subject that comes into your place is a prospect to make pictures of and sell pictures to. If you are not able to analyze their faces, their forms, and their thoughts, you are not going to be able to put them down on photographic paper, so that the story is told to their families. Now, stop and watch yourself go by. See if you yourself are doing this. See if you yourself are representing your people to the fullest extent when you make your prints.

"Have you ever analyzed yourself and your work? Have you ever gotten far away from the drudgery of the studio to have a model picture of the kind of work which you are doing every day? This is a very important thing to do. I made a remark to three ladies this morning that I did not suppose there were more than two or three people in the auditorium this week that really had note-books. They had not been making notes of the things that they had seen. This Convention passed a recommendation this morning to have photographs made of all these pictures. I guess the man who made this recommendation said, 'We want this as a memory.' We want to have a concrete form that we can look at a month hence and say, 'Yes, I remember.'

"We all come here and spend three busy days listening, and we get so much in our heads that we do not put down in our notes, and when we return to our studio we become surrounded by our usual environment; we wake up in the morning, and go to the office; the mail is gone over,—the different items we have to take up before the customers come in, and the daily routine keeps up, and you think for the first three or four days, 'I am full of pep. I learned so many things at the Convention I haven't time to carry them out,' and that last thought is just where you are undoing things. The moment you admit this, you commence to forget. Then you get busy about the regular things you have to do and the first thing you know a whole lot has escaped your memory until somebody reminds you of that something that was said last year. Stop and watch yourself go by. Examine yourself and see what you have done every day. What you have done right, and what you have done wrong. Take for instance your studio room. Do you ever go into your studio room where you make all your pictures with the eye of the customer who comes into that room? No. You seldom do. You are accustomed to every surrounding, all the background, and the surroundings are so absolutely familiar to you that you never see as the customer does when he comes in. You do not realize that over in that corner is a whole lot of dust and dirt that you have not cleaned for a long time. It is so all over your shop. You are using a groundglass so spotted and scratched up, that if a new man came in, the first thing he would do would be to ask you to get a new ground-glass, and yet you are so accustomed to it, that you do not notice that there is anything wrong with it. Every one of those stages is something which is detracting from your work, even if you do not know it. Everything about your place that you have allowed to be a part of the encumbrance to your work is detracting from your establishment. You probably go into the dark-room and you work for so long with just a certain number of prints that you think you are familiar with those and do the work a great deal quicker. Some scheme for saving time comes along. The demonstrator comes along and urges you to let him show you how he can save you a lot of time. You say you are busy today—come in tomorrow. Tomorrow you have not much time, but you do let him try that day in your dark-room or some other place, and you work along with him on that, and you do not look at him. You watch yourself. You are watching to see how many mistakes he makes that will interfere with you, and your own way of doing it, and when through, you have criticised him so that you have lost the joy of his demonstration. I venture to say that there are lots of you in that same boat. People come in and suggest certain things for you to do, and you see the mistakes, and that is all you will get. You do not get the joys. Now, what I say is this. When that man comes in to show you some more efficient way of doing things, try and get all those efficiency points thoroughly registered in your mind. Then weigh them alongside of the efficient points according to the way you are running your studio. Which weighs the most in the balance? If he can show you more effi-

cient points, you are bound to work on that if you are a good man looking for efficiency. If you see the other side of it, you will throw out all the joys. I would try to eliminate or cut out all those points which I consider are interfering with my particular method of working. I say, can I get a way to get this or that point, and I take every one of those points which are going to interfere and see how many I can eliminate. That is one thing I want to impress upon you thoroughly.

"Now another thing is the question of steps in the studio. The amount of steps which we take every day. Our good old friend, Mr. Gutekunst, has shown the possibility of a wonderful constitution of going up and down those four flights of steps forty times a day. Anyone who ever went to his studio will realize that he has wasted his vitality by unnecessary steps which he would not have done if he had made his place more efficient for work. In my old studio in the last two years, I have undone a great deal in the saving of time. In our printing room, for instance, a year ago I made up my mind that the printer was going across that room just twice too much. In other words, if he crossed it fifty times, I could reduce it to twenty-five. But every time he went across that room there was a mental process in his mind. Chances were that his mind was drawn off from the matter he left on the bench by some little thing, probably a proof or something in the other room, but his mind had been taken off of what he was doing, and it took him longer to get back on the job. I found another fellow who was answering everybody's questions, and the moment he was asked a question, he had gotten into the habit of saying, 'I just know where that is,' and up he would get, and get whatever it was. He was losing time all the time. Suppose he was vignetting, making a negative, or any old job, and somebody would come up and say, 'I want a certain thing. Do you know where it is?' 'Yes, I will get it for you.' Off his job again. He had to start all over. Now, that person who asked him that question, if you have your things arranged right, —that fellow ought to say, 'Yes, you will find it in such and such a place.'

"In order to do that, the man who is running the business has to think first, and then arrange his place so that his people can follow his thought. In other words, we cannot get efficiency out of other people until we ourselves become efficient. I could not teach any of my people to do the things I want them to, unless I myself had thought out the scheme, and could put it up to them, not by thought but by actual arrangement, and this whole past year I have put my time in on just that one thing; arranging our place so that our people can be more efficient, and do the things in the least time. Once in awhile somebody says, 'You said you wanted a certain thing done in that way.' I say, 'Yes, then I did not know any better. I was progressing, but now we want to do it this way. We are going to settle down and talk things over, and make things more efficient.'

"One little thing which I have done in my office in this line has been to keep a record for my own use of how the work is going through. You ought to know what your average turn-out is. How many negatives you are having retouched every day. Some days nine, ten or fifteen, but do you know what your average output is for a month? Now it is perfectly easy if you have a system. Have someone give you a note on your desk each morning saying how many negatives were re-touched each day. The next morning add this, and follow it out and you have it. At the end of the month you have so many working days. You add your column and you have your average of the work that you are doing. That is one of the essential lines to make things easy. You must have in all your departments a check,—in other words, you must take in your orders at a certain time,—they go up at a certain time. That is the day you take in the orders. They go into the re-touching room and the moment the re-toucher gets that done, he puts his date right up at the top. The printer gets that order, and the moment it is made, he puts his date on. The finisher does exactly the same thing. Now, before that order goes upstairs, out at the end of the order slip is the date, and that is the date you promise to deliver the pictures, and keep that promise, and the one way to keep it is to keep a check on the work for each department, and you will be surprised to see how it reduces your time. We used to take two weeks. Now we promise ten days, and we keep it absolutely.

"Another thing Mr. MacDonald said: Do not encumber your working department with special orders to go through special if you are going to run a system. If a man wants things done and you calculate on a certain number of days and some mother comes in and says, 'My daughter will have to have the prints on Saturday, as she is going off to school.' She won't have to do anything of the kind. Don't you find that about seven out of ten times she forgets to come in after them? Just bear that one thing in mind.

"I want to talk something on the office. I am just giving you little things which come up to me which I try to impress. Your office is the mainspring of everything. That is where all the real work is done in the studio. I do not believe that there is more than about an eighth of you who agree with me, but that is really so. Your office or your office arrangements are really the key to the efficiency of your shop. If your office arrangements are run right, and you are at the head of it, that thing is going to be efficient, just as efficient as your office is. If you have your order scheme systematized; if you send out your proofs regularly right on the dot; if you watch every little point; if you answer all of your letters either the morning that they come in or that afternoon, and it is best to do it regularly if you can, look it over, and get your desk straight, and that one job out of the way, then go to the next. You have started efficiency not in your shop, not in your office, but in yourself. Do the things that are going to make you more efficient, and you will make your people more efficient. The moment you feel your work crowding so that the job is rushing you rather than your rushing the job, you will lose out. Most of us feel as though the job is rushing us. Instead, we ought to be rushing the job. Every man in a big corporation is a man who has a clean desk. He does an immense amount of work, but he does not do the unnecessary things. Every photographer I know, including myself and maybe I am worse than a great many others, is doing all the time a great many things which

are hindering his work; little details which he has no business to do at all. In other words, you can hire somebody and you find that all sorts of little things come up every day that hinder your thinking powers, and your efficiency in the office; you are hindering your work, and somebody should be hired to do it.

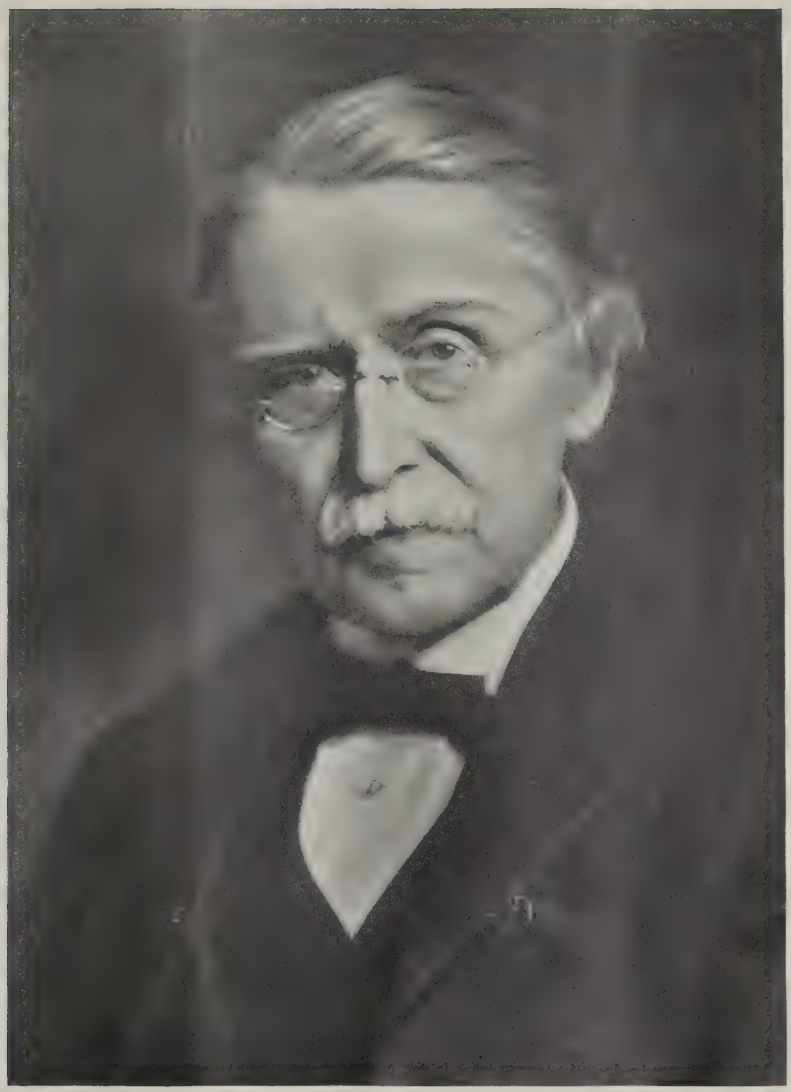
"I had one instance of that. Last year I found that in a certain department of our business two people were doing certain jobs. This was brought to my attention by my assistant, Miss Smith, my boss, I say, in the studio. She told me that two people upstairs were doing the job that she thought one could do, and I went up there and watched them in different phases, and then I called them together and asked whether one could not do the job as well as the other. One said, 'Two can handle it better because I cannot hold that roll down here, and put the prints on, because I only have two hands.' I said, 'How do you do it?' I had not been watching that very closely. She started in on it. After they had gotten through, I said, 'What is the matter with taking this piece of iron and putting it down to the end of that roller?' The roll would creep up and bother. We tried it, and found that we could eliminate that other person. Now, I state that as an instance of how many things you can find in the place that you can do that with. I am not going to go into the point of letters. You send out advertising letters. I wonder how many people do like I: have a regular mailing list, and when I spoke to Miss Smith in regard to a mailing list, she said, 'What a task that would be, to get a mailing list of our people!' I thought it would be easy, but we do not have to get it all at once. If we haven't one, let's make one. We do not have to upset the whole joint just trying to pick out the names. Not very long ago, we sent out a hundred letters for some particular purpose. I said, 'Those addresses are on sheets of paper in lead pencil; our stenographer can easily take little cards and write all the names, one on each card. She will note up in the corner just what that means; when we make a list out they are our friends." Think of about thirty people you want to tell about a certain thing; some new wrinkle, to our old friends and customers. I told Miss Smith to make out those cards and mark on them just what letter that is, and the next time we send out twenty-five or fifty or a hundred letters, keep that aside and put it in that box, the letter and the date. Now, it is all the time happening. Whenever you get a person into your studio, talk about a certain line of business which may come from them; if they have a youngster, a mother or somebody, that name with a notation goes down in a certain place in the mailing list. Now you always have something in the mailing list that will fit. As soon as you get it, say, 'This class of people is good for that idea.' Many a time you have thought of a good thing you would like to put out before the people of your town, but it is so large probably you fail to get at it. Now, that involves a stenographer, and I hope that every man here will see that it is absolutely necessary to have a stenographer. You cannot go along and develop yourselves unless the stenographer which you are going to get will take off your mind a whole lot of things in the way of letters, and letter-writing, answering letters, making out checks, following cards, handling other things which you are doing instead of soliciting orders. My time in the studio is very much easier now that I have worked this scheme out, and I am having a very much clearer brain to think since I stopped working-in so many backgrounds. I found that Miss Smith was so fond of worked-up backgrounds that I was doing it on cabinet photographs. I was making all kinds of little photographs and everything had to have a background. I made up my mind that that thing would have to stop. Therefore the studio upstairs was looked into. Have I material which registers on the place a background on a small picture? I pondered. Have I the material up there that can photograph and make them look just as good as the worked-in backgrounds to the public and save this work? It was hard to convince Miss Smith that she should not sell backgrounds in small pictures. After we took these steps, it made a reduction in my work from seven negatives a day to about one and a quarter in worked-in backgrounds.

"I can now work on other things downstairs a good deal more efficiently, and work out the things I want to in the office and in the most efficient way.

"Now just a word. Selling and the psychology of selling. Do you watch yourself and see whether you are impressing your people with the ideas you want to impress them with? Do you come in contact with your people and know them and put over the ideas you want put over to them? Have you studied the way to impress people with your knowledge, and with the fact that you are honest not only with them, but with yourself? Do you believe absolutely in the stuff which you are going to sell to them, and if you do not believe it, you cannot sell it to them. Convince yourself first, and then convince your customer. If you are sure you are right, you can make your customer feel you are right and he will come back every time to you.

"There is one little story which I want to tell you. In a certain department store at the handkerchief counter not long ago, the handkerchiefs were selling at 10 cents apiece. There were two girls at the counter. One salesgirl had sold a certain number and the other three times as many. They were both supposed to be good ones, and the manager called them and asked what their sales had been during the day to the one who sold the smallest number and then the other. 'Why, you sold three times as many. How did you do it?' 'I do not know. I do not know how she did hers.' 'Get me your duplicates,' he said. She got the duplicates and brought them back and went over the day's sales. This girl sold one here and one there, and the other girl sold two, three and four dozen, and she said, 'How did you do it?' 'Well,' she said, 'I did not talk anything about the 10-cent price. I always quoted so much a dozen.' She sized up the thought in a nutshell. Now let *us* follow it up. You are selling pictures at so much per dozen. Divide that by twelve, and tell them so much apiece by the dozen. Get it? Now, try it. I believe it is a good stunt. You do not mention the prices by the dozen until after you have given that price. They will take it at a flat price every time.

"Another point, and then I am done. Do not let the element of fear enter into the selling of your pictures to people. We must have confi-



THE LATE FREDERICK GUTEKUNST

The Dean of American Photographers.

Died Friday, April 27th, 1917. Aged 87 years.

Further particulars regarding Mr. Gutekunst will be published next week.



The Heyn Studio
Omaha, Neb.

dence in selling and the absence of fear. Do not be afraid that so-and-so can buy certain kinds of pictures. If you think that particular prospect ought to have certain kinds of pictures, be confident and do not be afraid that she will not buy them. Up in New York State several years ago a bunch of men owned a railroad and prospected with Morgan to buy it and formed a committee to go down and sell him. They decided before leaving town to sell it for five million dollars. They got to New York and were perfectly astonished and overwhelmed by the traffic and the surroundings, for they were men who had not traveled extensively by any means. That night they went down into the dining-room and it appalled them. They got their heads together and they felt uncomfortable and talked it over, and finally they said, 'We had better go down and sell that railroad for $4,000,000.' Before they went to bed they talked it over again, and everything around was so grand they were worried. They finally got down to $3,000,000. Next morning they ate breakfast, and got into the building, and into Mr. Morgan's waiting-room, and sat there, and one of them said, 'We had better not ask $3,000,000, let's take $500,000.' Then they reduced it another $200. About that time Morgan came to the door and said, 'Are you the three conspirators who are going to sell me a railroad in New York State? Then I am going to give you a flat offer and you can take it or leave it. I am going to offer $10,000,000.' That is exactly what fear did. They would have taken $500,000, and Morgan offered them $10,000,000, and I think they are running yet.

"All these people who have taken notes can come to me and ask me to explain anything that I have not made clear to them in regard to my particular surroundings and in trying to make the place more efficient. If you will ask me questions about particular things I can probably give you an answer from my viewpoint that will help you."

Clarence H. White spoke of and demonstrated his work.

Professor Green's Talk

Professor Francis Harvey Green of West Chester: "When General Grant was called upon to make a speech, he simply turned to his men and said, 'Go to your quarters.' It would seem to me, as I study the conditions here, that it would be wise for me to follow the great general, yet it is possible that this goes without saying, and like the minister, I just want to say one word more, and he says a thousand, but I will just tell you of the five P's in the pod of success. You know Joseph Choate said, 'There are two times to make a speech, one when you have something to say, and the other time when you have to say something.' Those who are not interested, take a good nap. It used to worry me for people to sleep when I talked, but I have gotten entirely away from that feeling. Old Deacon Jones was once concluding his service and as Brother Brown, waking up a little, rubbed his eyes, and all he could hear was, 'We will have prayer; Brother Brown will please lead.' Just waking up, he said, 'It is not my lead; I dealt.' You may take a nap if you want, but I hope you will not have that experience. I cannot talk photography; I know nothing about it. If I followed out my natural bent, I would give you a lesson in literature, or rhetoric, but you are not here for that purpose. You are not caring what literature is. You have your line, and I have mine, and every one of us may win success if we try hard enough and adapt ourselves to circumstances.' In concluding he enumerated the five P's in the pod of success:

"PUSH must enter the pod of success if it develops right. Put fire in your work or put your work in the fire.

"PUNCTUALITY as the important thing in every line of activity to the right thing when it needs to be done.

"PLUCK, the spirit of hanging on with a bulldog grip.

"PLEASANTNESS—You must have this element of pleasantness to get along. Be not bilious; the Lord loveth a cheerful liver.

"PIETY—Be good,—do good,—and make good. Life is a serious thing—one never gets out alive."

Questions and Answers

Dear Sir: Here is a question for you. I have a step-son, and, to be frank, he is not honest. I have been put to considerable expense paying bills that he has contracted.

Recently he bought a typewriter on time and then sold it. It cost me $70 to square the matter.

Now he has bought about $40 worth of Victrola records, and now they want me to pay for them.

He is not living at home now, nor was he when he obtained these records.

He is nineteen years old. Am I legally bound to pay this bill or is his mother bound to pay it?

If it is not paid, what can they do to the boy?—M. P. S.

Dear Sir: Answering yours of the 31st ult., you are not responsible for your step-son's debts any more than you are responsible for the debts of any other stranger. Nor is his mother responsible for them, unless they are debts for necessaries. Typewriters and talking machine records are not necessaries and therefore nobody is responsible for them. The minor himself can be arrested if he represented that he was of age; otherwise not. It is entirely up to the dealer for selling supplies which are not necessaries to a person under age.—E. J. B.

Substance Without Form

C. H. CLAUDY

A lump of raw gold wouldn't get a hungry man anything to eat. People wouldn't believe it was gold, but when it comes through the mint in the form of gold coins, anyone will take them who can get them.

Lots of people know a great deal—more than they can possibly tell—because they don't know how to tell what they know. They will never land positions as teachers, however!

Plenty of photographers have ideas, and some of them want to advertise—but all too often the man with the idea fails of getting it over, the man with the advertisement bug fails to make good, because unable to give either idea or advertisement form. They have the substance, but not the means of making it useful—the value, but not the evidence of value.

Here is a case in point. A photographer sends me the following letter with the request that I criticise it, so I don't feel too badly at ripping it to pieces. Here is the letter:

GENTLEMEN:

The employing public realizes more forcibly than ever, the necessity for some safe and sure means of identification and record, not only of persons already employed, but also of the prospective employees as well.

An inexpensive but accurately and thoughtfully taken photograph of the applicant and employee answers the purpose admirably and is often of inestimable value.

I am enclosing a sample of a style I am supplying for these purposes at the price of 3 for 50 cents. Other sizes, if desired, will be furnished at comparatively reasonable rates.

Such a photograph enclosed in a letter of inquiry to a given reference, practically eliminates the possibility of an imposition and besides being a valuable aid in the investigation of the applicant; a great many concerns require and consider a photograph a necessary part of their record of an employee.

For several years I have been furnishing photographs for these purposes to some of Chicago's large corporations and banks; having already supplied the public with more than a million of these indispensable photographs. Should you need photographs for such purposes or for any purpose, I am exceedingly well equipped and prepared to do the work for you.

Any response to this communication will receive prompt attention.

Respectfully yours,

BLANK STUDIO.

The letter has substance—real meat—but no form at all. The phrasing is poor, the sentences involved, it doesn't say what it does mean and does say what it doesn't mean—Oh, it is not much—in form. To be particular:

No one "realizes forcibly." It's not done in good society! But if it was, why tell about it? Why waste space telling people that they realize something? Imagine a hatter beginning an advertisement, "The general public realizes more than ever the need of putting on a hat when going out. Therefore, buy our hats."

What kind of a photograph is an "accurately and thoughtfully taken" one? Or, what sort of a picture is it that is inaccurately and unthoughtfully taken? Oh, I know what he means, and so will the "employing public," but why use strange phrases for familiar things?

"Other sizes, if desired, will be furnished at comparatively reasonable rates." Yea, friend, the writer means "similar reasonable rates," or "reasonable rates," but he doesn't say so.

The next paragraph says, reduced to its lowest terms—"Such a photograph—besides being a valuable aid—a great many concerns

consider a photograph—necessary. Two wholly different statements all in one sentence. Bad construction—in other words, no form..

Last sentence of next paragraph says, "Should you need photographs, I am well equipped." Does it mean that if one *doesn't* need photographs "I" am *not* well equipped? Then why put the two together so they can be misconstrued?

Finally, why say the obvious? Why assure a man his answer to your "ad" will receive prompt attention? That ought to go without saying. More wasted space.

Iconoclastic criticism is only partially helpful. So I rewrite the letter, saying everything it says, but in more than half less words, and without, I believe, any ambiguity as to what I mean.

GENTLEMEN:

One million of my photographs have been bought by some of Chicago's largest corporations and banks, as a means of identification of employees and prospective employees. They are used not only as a permanent record, but to enclose in letters of inquiry to a given reference, eliminating the possibility of imposition.

The style of which sample is inclosed, retails at two dollars a dozen, or fifty cents for three. Larger sizes are no less reasonable in price.

My equipment is modern, high grade, complete. I have been in business for .....years. I can serve you quickly, efficiently and inexpensively.

Yours for record pictures,

.....

It may interest you to know that
Smith, Brown & Jones,
Ninety-oneth National Bank,
Jimson & B'Jones Co.,
Gilhooly & Patrick Sons & Co.,
Pennsynoise Railroad Co.,
use my pictures for record purposes.

There, Mr. Inquirer—I've shot your effort full of holes and I hope you won't want to treat me likewise. I don't say my

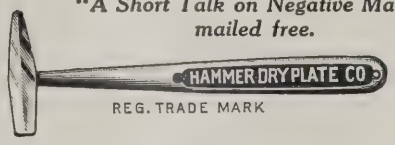
At no season are the demands upon the photographer's resources so great as in the Spring. They are best met by

Hammer Plates

NONE ARE BETTER —FEW AS GOOD—

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

Hammer's little book, "A Short Talk on Negative Making," mailed free.



HAMMER DRY PLATE CO.
OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

The Kroner Photo Print Dryer

OVER 150 SOLD LAST YEAR
—and every one giving satisfaction—

THE first thought the World has today is preparedness. Have you ever been caught with a large order and no adequate method of drying your prints? If you have, you will appreciate the value of the **Kroner Photo Print Dryer** — the machine that gets the prints out with ***the right curve*** and no blotter expense.



Our No. 1 Machine (**Price $135**) takes prints up to 16 x 20. Capacity 8000 4 x 5 prints per day. Floor space only 32 x 32 inches. *Write us for full particulars.*

THE KRONER PHOTO PRINT DRYER CO.
Clayton Branch :: ST. LOUIS, MO.

revision of your letter is the best that can be done. I submit it to *your* judgment as to whether it is more to the point, terser, more easily read and understood than yours. And I commend the principle of looking to the form, as well as the substance, both to the writer of the letter and any others who may be interested in advertising by mail.

Dye Companies in $20,000,000 Merger

Three large chemical companies have organized, to combat German competition in the chemical industry after the war, and plans are under way for great extensions.

We quote from the *New York Sun* of April 12th, as follows:

"The first step by dyestuff manufacturers in the United States to organize to combat German competition after the war was taken yesterday in the formation of the National Aniline and Chemical Company, which will take over three of the most important chemical and dyestuff concerns in this country. It has also acquired other minor interests and most of the important dyestuff processes that have been worked out since the war.

"The three concerns to be taken over in their entirety are the Schoellkopf Aniline and Chemical Works, the W. Beckers Aniline and Chemical Works and the Benzol Products Company. The combined capital of the new concern has not been fixed definitely, but it is understood it will be $20,000,000. A statement issued yesterday by Eugene Meyer, Jr., in connection with the formation of the company, says in part:

" 'This new company will be in a position not only to make the intermediates and dyestuffs now being made, but it hopes to be able ultimately to extend its field to other intermediates and other dyestuffs, as well as to pharmaceutical products and photographic chemicals and coal tar explosives.

" 'The business and processes of the various concerns thus taken over, each being engaged in a separate branch of the industry, fit into and supplement one another, and the company thus formed will be a highly integrated concern, as are the large dyestuffs companies of Germany, which prior to the war practically controlled the entire business of the world in dyestuffs, coal tar intermediates and the like.

" 'It is the hope of the parties interested that with a continuation of the friendly cooperation of the Government and of the consumers of dyes, the new company and others in the field will be able to meet on even terms after the war the competition of those foreign concerns that formerly controlled the business.'

"There will be no public offerings of stock at present, but it is probable that later the company may decide to issue bonds to provide working capital for carrying on certain enlargements which the organizers have in view.

"The C. Schoellkopf Aniline and Chemical Works is the largest of the three, with a capital of $5,000,000. Its President is I. F. Stone. The W. Beckers Aniline and Chemical Works has a capital of $3,000,000, and Dr. William Beckers is President."

*

World's Record for Fast Photography

The world's record for fast portrait photography is reported in the work now in progress on Mare Island. All Navy Yard workmen will in future be identified through pictures pasted on their passes. The plan is similar to that used on the San Francisco Exposition season tickets, and the photography is done by the same man, Albert Kaufman, of Oakland, Cal. Kaufman photographed 1,760 men in one day and a like number the next. Although six days were allowed for the work it will be finished in three.

ENLARGEMENTS
WRITE FOR LATEST PRICE-LIST
H. D. BRIDLE, The Photo-Enlarger, 1034 Arch St., Philadelphia

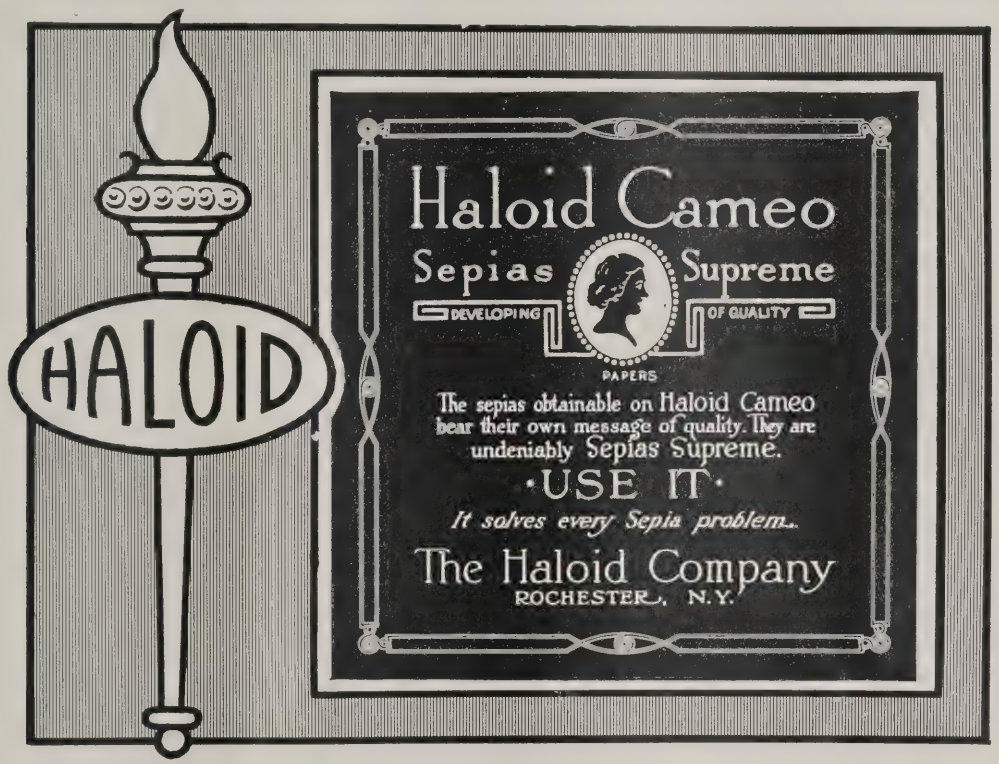
Mountings of Individuality

NEW IDEAS, combined with style and quality. We want to tell you about our 1917 line.
Mounts just to your liking and the kind that will suit your trade.

Bridges Manufacturing Co.

1026 UNIVERSITY AVE. :: :: ROCHESTER, N. Y.

Make your wants known and we can supply your needs.



HIGGINS' PHOTO MOUNTER PASTE



THE KIND YOU ARE SURE TO USE WITH CONTINUOUS SATISFACTION

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

Letters to the Editor

MY DEAR MR. CHAMBERS: At the Convention I promised you the explanation of how to make *Direct Color Negatives* on Autochrome plates, a procedure well-known on the other side and so little known here in our country that when I brought to the Convention a direct color negative of a peacock feather fan and the three positives, obtained from that negative, and projected them upon the screen, most of the audience were sceptical.

This last week in two publications, men of reputation declared that it was *not* possible to duplicate Autochromes, except to photograph the object again under like conditions on another Autochrome plate.

Here are the directions and you will see how simple it is to make an Autochrome negative, and make positives from that negative, as many as desired at any time, as long as that negative is in existence: Expose an Autochrome plate, develop it in the developer you are in the habit of using for Autochrome plates, giving a somewhat fuller development than usual; rinse in clear water and fix in an acid hypo bath (it will take about two minutes to fix the plate); then rinse about a minute and you will then have the *direct color negative* all in the complementary colors; a red rose will be green, the leaves red, a blue background yellow. Dry the plate, bind with cover glass to protect it.

To get the positive, copy the negative in a camera exactly as you would a lantern slide, taking an Autochrome for the positive, develop and fix exactly as you did the negative, and the result will be a positive in the natural colors of the object photographed; the rose will be red, the leaves will be green and the background blue.

Details to be considered:

If you take your negative by daylight, make your copy by daylight with the proper screens.

If by artificial light, copy by the same light with the correct screens for that light.

Use normal strength developer and full development for the negative.

Use half strength developer and short development for the positive, as an over-development of the positive results in a black and white positive.

Establish the correct exposure for copying, and the duplicating of Autochromes becomes a simple matter indeed. Direct color photography is made commercially possible in many ways as the duplicating can be done reasonably and quickly, and is invaluable where correct color expression is needed.

With the hope that this will prove of interest and benefit to your many readers, I am,

Yours cordially,

HENRIETTA HUDSON.

*

Questions and Answers

Dear Sir: We sold a Colorado Springs' customer a lot of lantern slides and photographs. Slides were copies of photos which customer furnished and copies of paintings in our court house.

We charged $1.50 each for slides, and 75 cents each for pictures. He says our bill is excessive. Quotes us price of 50 cents each for slides, as being standard price.

We never make slides for less than $1, and more if we can get it. Don't want the work. Can we collect.

R. H. McK.

[Answering yours of the 22d inst. you can charge your customer your regular price for work regardless of what other people charge. As I understand the photographic business, there is almost no standard price. You cannot arbitrarily make a price which is not only more than anybody else charges, but more than you yourself charge other customers, but if the charge is your regular charge you can collect it.—E. J. B.]



VERITO

DIFFUSED FOCUS

F.4 . A lens for the Artists' use in producing pictures as the eye sees — with a quality of softness that is truly distinctive.

A lens also to be used with **VERITO DIFFUSING STOPS** making enlarging more enjoyable for the amateur and more profitable for the professional.

Let us tell you more about it

WOLLENSAK OPTICAL CO.

ROCHESTER, N.Y.



A Thorough Knowledge of Composition

Should be acquired by photographers. You can easily learn how to compose pictures correctly if you study **The Old Masters.** They are the best teachers.

THE PAINTERS' SERIES

contain excellent reproductions, in rich sepia, of the world's most famous paintings. Although reduced in size, they retain to a great degree the strength of the original paintings, and almost have the quality of photographic prints. *Sixty reproductions in each book.*

Breugel	Giotto	Raeburn
Bronzino	Hogarth	Raphael
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Del Sarto	Lotto	Tintoretto
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DeHooch and Vermeer	Michael Angelo Massys	Van Der Weyden
Early Flemish	Memling	Veronese
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Unequalled by anything offered at the same price. Order *To-day* at least four. Name second and third choice, in case first choice is out of stock. Send orders direct to the

BULLETIN OF PHOTOGRAPHY
210 North 13th Street PHILADELPHIA

Give Us Liberty

in regard to spacing and improvements in composition when you order **Luminous, Sketches** or **Porcelain Miniatures.** We wish to give you such work from your negatives as modern photography calls for. Our booklet No. 4 is worth reading.

EDUARD BLUM
32 South Wabash Avenue, Chicago
The PHOTO ART SHOP in the service of the Profession

A crew of six selling agents for a photograph company were arraigned before Judge Noonan in the Buffalo, N. Y., court, on April 13th, charged with promoting a lottery.

Two of the men were arrested in a saloon by Chief Martin, after Mrs. Georgia Miller, of No. 42 Arnold Street, had made complaint to the police. The other four were taken into court by detectives. The men gave their names as Clarence A. Meggs, Kenneth Root, Edward A. Camp, James A. Jones, Richard G. Mace and Earl Shimes.

Mrs. Miller testified Meggs came to her home and asked her to draw from a box of small packages, saying if she drew one marked O. K. he would deliver free to her a hand-painted portrait worth $15. She said she drew one and it was marked O. K. Meggs, she said, then forced his way past her and got into the house. She said he tore a picture of her mother-in-law from an album against her protest and then asked her to sign a paper which she thought was a receipt. Later, she said, Meggs returned with a proof and tried to collect $1.98, which, he said, was due on the order. Mrs. Miller refused to give him the money and complained to the police.

Twenty-seven of the packages, from one of which Mrs. Miller is alleged to have drawn, were handed to Judge Noonan. Upon opening them he found thirteen blanks and fourteen marked O. K. An attorney who appeared for the men said all of these packages were not taken from Meggs. The ones Meggs had, he said, were all marked O. K. and were merely used to induce people to give him an order.

STOP! LOOK!

Have you a CAMERA you wish to SELL or EXCHANGE? Write us.

Our New No. 20 Bargain List

WHICH IS NOW READY, contains some startling values. Write today for FREE COPY.

NEW YORK CAMERA EXCHANGE
108½ Fulton Street :: NEW YORK

An exacting test of all chemicals used in the manufacture of sensitive materials is one of the most important precautions taken to make our products of a uniformly high quality.

That the same certainty and uniformity of quality may follow in the results you secure with these materials, the chemicals we offer for your use are given the same exacting laboratory tests. They are stamped with our mark of approval only when found to be of the strength and quality demanded by our manufacturing standards.

Look for our stamp of approval on every container.



EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $ 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—An all-around man; must be able to retouch. E. Robideau, Malone, N. Y.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—First-class receptionist wants permanent position; can assist with any other part of the work. Address M., care of BULLETIN OF PHOTOGRAPHY.

WANTED—Position as printer; sixteen years' experience; New England States preferred. Address T. W. G., care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—First-class operator; good appearance; excellent workman; varied experience. Can go anywhere at once. Address Photographer, 138 Lexington Avenue, New York City.

POSITION WANTED—Operator and retoucher of experience desires permanent position. Can take charge of studio. Address 99, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—My studio at Constantine, Mich. This is a good, live proposition; good town, everything new. Good business and nice rooms; rent low. S. D. Joy, Three Rivers, Mich.

FOR SALE—$500 will buy only studio in town of 1500; established 35 years; furnishings first-class; three other towns to draw from. Must sell on account of poor health. Peter Van Der Auwera, Nashville, Mich.

FOR SALE—Modern equipped studio in town of 1500—large, well-developed farming country to draw from; no competition; big Kodak finishing business; Christmas business over $1,000; business in 1916 over $3,000. A-No. 1 reason for selling. For full particulars, write R. A. Sweet, Traer, Iowa.

MISCELLANEOUS

WANTED—Copies of the BULLETIN OF PHOTOGRAPHY for January 5, 1916. If you can supply us, please forward at once and we will make payment on receipt of same. Address BULLETIN OF PHOTOGRAPHY, 212 North 13th Street, Philadelphia. Copies must be in good condition.

What's Doing in Photography

Calvin Stirtzbach, formerly of Tampa, Fla., has opened a studio in Dowagiac, Mich.

F. H. Stephens, Geneseo, Ill., has sold his business to E. H. Harrington, Jr.

O. Holcomb, White Hall, Ill., has sold his studio to J. C. Blythe, of Collinsville, Ill.

E. V. Butler, formerly of Republic, Mich., has located in Houghton, Mich., where he will conduct a studio.

C. R. Babcock has rented the Johnston Bldg., Shenandoah, Iowa, and will re-engage in the photograph business.

The Governor of the Bahama Islands has notified the State Department he has forbidden any person to land on the island after April 9th, without a passport containing a photograph.

:: :: DEATHS :: ::

R. E. SAUL

R. E. Saul, for several years manager of Eastman Kodak Company's branch in Des Moines, Iowa, died April 5th from the effects of a nervous breakdown caused by overwork. He is survived by a widow and one daughter.

WILLIAM B. TRUMAN

William B. Truman, Danville, Ill., died at his home on April 12th, after an illness of three years. He was 56 years of age.

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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VOL. XX, No. 509 *Wednesday, May 9, 1917* Price 5 Cents $1.50 per Year, Post Free

Direct Positives on Bromide Paper

For rapidly copying documents, articles in journals, line drawing, etc., a direct photograph on bromide paper is very satisfactory if the photograph is made through a prism to avoid reversal. A well-known example is the use of the Photostat machine, in which the operations of development and fixing are performed automatically after exposure in the camera, the paper being cut off from a roll, so that a great number of photographs can be taken in succession. This method, of course, produces a negative, and for much work a negative has no disadvantages. On most occasions, however, a direct positive is desirable, and such positives can be obtained on the bromide papers used for copying work, by two different processes.

The first method is the well-known one whereby the developed, but unfixed, print, is bleached out in an acid permanganate bath, and the residual image of silver bromide exposed to light. This, on development, gives a positive black-and-white image. Good results are obtained by observing the following instructions:

The exposure must be sufficient so that development is complete in about two minutes, using the developer recommended for the particular paper used. After washing the print for five minutes it must be bleached by bathing for one minute in the following bleach bath:

Potassium permanganate	30 grs.
Sulphuric acid (strong)	150 minims
Water	32 ozs.

Rinse and immerse in a dilute solution of sodium bisulphite to remove the brown stain, working in full daylight, and rinse and develop in the developer first used; then fix and wash in the usual way.

Any slight stain that remains in the print can be removed by bathing in a weak solution of potassium cyanide, being careful to take the print out the moment the stain disappears, or the silver image itself may be attacked.

A second method, worked out in the research laboratory of the Eastman Kodak Company, calls for developing in the usual manner, converting the unexposed silver bromide into silver sulphide and then removing the residual silver image, leaving a positive image of silver sulphide.

The exposure may be made in an ordinary plate holder, keeping the paper flat with a sheet of clear glass, and must be adjusted so that development is complete in two to three minutes in the following developer at 70 degrees F.

Elon		8 grains
Hydroquinone		150 grains
Sodium sulphite ..	3 ozs.	100 grains
Sodium carbonate .	3 ozs.	100 grains
Potass. bromide ..		50 grains
Water		32 ozs.

This developer will keep well.

It is evident, in view of the fact that this developed silver image is subsequently removed, leaving a clear white background, that all the exposed silver bromide must be reduced to silver during development, or the high-lights of the final positive will be stained or fogged. On the other hand, if the print is over-exposed in the first place, spreading may take place and fine lines will be lost.

After development a rinse only is needed before the print is put into the darkening bath, where it remains for two minutes at 70 degrees F., when the unexposed silver bromide is converted into sulphide. The bath is made up of:

Sodium sulphide (Crystal)	1 oz.	330 grains
Water		32 ozs.

It will be safer to bring this solution to the boiling-point and allow to cool before using, in order to precipitate the iron present. The final color of the print, as well as the degree of contrast, will depend on the strength of this bath, which may be used almost indefinitely. A weaker solution will give yellowish-green tones, but if the above strength of the solution is maintained, almost black lines are obtained. Rubber fingertips should be worn, as the solution may affect the finger nails.

The print, after a few seconds washing, should be placed in the following bleach bath until the high-lights are perfectly clear, which will occur in about three or four minutes:

Potassium ferricyanide	11 ozs.
Ammonium sulphocyanide ...	11 ozs.
Water to	32 ozs.

The temperature of the bleaching bath is important. It may run from 65 to 75 deg. F., but it should not go beyond this, or the silver image may be attacked and the bath is liable to decompose. The bath ripens with age, and works best when it has turned a greenish color. Ammonium sulphocyanide may be replaced by the potassium salt without changing the action.

In view of the fact that ammonium sulphocyanide dissolves silver bromide, the print is automatically fixed during bleaching. After bleaching, the print should be well washed for five or ten minutes and dried as usual.

The finished print will have a slightly yellowish cast in the high-lights, which can only be removed by continued use of the ferricyanide bath, which is not desirable. Local yellow stains are due to the presence of silver bromide along with the silver image previous to sulphiding. It is important, therefore, to prevent this by correct exposure and full development. At all stages of the process the print must be agitated to prevent stains caused by uneven action of the baths.

In actual practice the process takes very much less time than is taken to describe it. Not more than twenty minutes are needed to carry it through, including the developing, sulphiding, bleaching and washing.—*The British Journal of Photography.*

*

The Wheel Glass-Cutter

Many photographers have at some time or other occasion to cut glass, and no doubt most of them use the wheel cutters, which are soon thrown away as of no use. Perhaps the following tip will be of service to them. I had occasion to cut some glass a few days ago, and had only an old and, as I thought, worn-out wheel to do it with. I tried dipping it in a drop of paraffin, and was astonished to find that it cut as well as when new. I experimented with two others which I had discarded, and found that they cut equally well. Turpentine seems to answer the same purpose.

This may be a welcome tip to some of your readers; it was certainly a new experience for me.—W. G.

*

Just Natural History

Little Spencer let no grass grow under his feet, when uncle came for a visit, before rushing up with this:

"Uncle, make a noise like a frog."

"Why?" asked the old man.

"'Cause, when I ask daddy for anything, he says: 'Wait till your uncle croaks.'"

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

Collecting Insurance Money on Burned Stock and Fixtures

Any reader hereof who carries stock and fixtures, and has insurance on them, should be interested in the following:

Detroit, Mich.

We do a large retail business at the above address, and carry a stock of about $8,000. We have fixtures of about $3,500, and carry insurance on stock and fixtures of $10,000. About eleven weeks ago we had a fire which destroyed about half our stock and damaged considerable of our fixtures. We complied with the terms of our policy regarding notifying of the insurance company, and they sent a man down, but he is a very hard man to deal with, and he was so slow that we told the insurance company that our best season was coming on and nothing was being done to let us get back to business. The company made two offers of settlement, which were lower than we thought right, and we did not accept them. Then the company asked us to refer the matter to arbitration, and we agreed, but did not get anywhere because the arbitrators could not agree on our loss. Meanwhile, we were compelled to stand still because of the clause in the policy by which the company has the option to take the goods over at the appraised price or replace them. Finally we became wrothy and told the insurance company if they did not do something by a certain time we should clean the stock up and work it out by fire sale. They did not do that and we held the fire sale. Now the company refuse to pay because they say we should have given them time to take the goods over at the appraised value or replace them. We can't afford to lose $5,000 and wish to know, did we do right in holding the sale? Yours,

B. A. & McC.

Enclosed with this letter this correspondent sends a typewritten copy of the paragraphs of his policy under which this question arises. These provisions will be found in practically every modern insurance policy on stocks of merchandise and fixtures used anywhere in the United States. I reproduce them here:

> The loss or damage shall be ascertained or estimated by the insured and this company, or if they differ, then by appraisers, as hereinafter provided. . . . It will be optional, however, with this company to take all or any part of the articles at such ascertained or appraised value and also to repair, rebuild or replace the property lost or damaged with other or like kind or quality within a reasonable time on giving notice within thirty days after the receipt of the proof herein required of its intention so to do. . . . This entire policy shall be void in case of any fraud or false swearing by the insured touching any matter relating to this insurance or the subject thereof, whether before or after a loss.
>
> In the event as to a disagreement as to the amount of loss, the same shall be ascertained by two competent and disinterested appraisers, the insured and this company each selecting one,

> and the two so chosen shall first select a competent and disinterested umpire. The appraisers, together, shall then estimate and appraise the loss, . . . and failing to agree, shall submit their differences to an umpire.

Quite a number of cases like this Detroit case have arisen, I see by the case books. The insurance company would dilly dally with its settlement of a fire involving a loss on the stock and fixtures of a going business, and the owner, whose business was often completely suspended, reached the limit of endurance and stepped in and put things in shape. Then the company would say, just as the company has in the Detroit case, "we won't pay you one cent, for you violated the terms of your policy."

The courts do not support this attitude in many cases. The cases show that they are quick to punish any insurance company which uses the complicated provisions of its policy to impose on its customers.

Doubtless the company will take the same position as to the failure of the arbitration that other companies have taken before, viz., that if one attempt to arbitrate failed, another should have been made, and so on, until one was successful. While the business of the insured customer, of course, went more and more to the bow wows. As to that contention, one well known and leading case says:

> That where the arbitrators, or a majority of them, fail to agree upon an award, the plaintiff (unless he is shown to have acted in bad faith in selecting his arbitrator) is not compelled to submit to another arbitration and another delay, but may forthwith bring his action in the courts.

So that the insured merchant who makes a sincere effort to arbitrate the amount of his loss, which effort fails, is not obliged to do anything more along that line.

As to the contention that the insured should have given the company more opportunity to take the goods over at the appraised value, that also will almost certainly be demolished when the case gets to court, for the law is that the company has no right to take the damaged goods over at the appraised value, where the appraisement has not fixed any value. This is from a leading case as to that:

> Where the policy provides that the company should take the undestroyed stock at its appraised value, the right to take does not arise if there is no appraisement, no matter whose fault caused the failure to appraise. The company must give prompt notice of its intent to exercise the option to take over the stock or replace, which in this case it did not do.

My judgment is that a merchant in the position of this Detroit correspondent should at once bring suit against the company for the full amount of his loss. Upon his statement of the facts, he should win hands down. The court, if it follows other similar cases that have been decided, will take the position that the correspondent did right—that when the arbitration failed, the insured could give the company notice to either take the goods over or replace them, which the policy says shall be done within a "reasonable time." If the company did not act, the insured could go ahead and do whatever he liked with his stock—sell it out in a lump or hold a special sale or do anything he pleased. He runs no risk except that he must be ready to prove his case when the need arises, and to that end, since the goods will be gone, he should make careful data of what is wholly destroyed, and what is partially destroyed.

(Copyright, 1917, by Elton J. Buckley.)

*

"It is remarkable," said Mr. Gruntler, "how mean some people are. I had with me on a fishing trip two friends who evidently were familiar with my reputation as an angler. Before starting, one of them made the following suggestion: 'We will agree that the first one who catches a fish must treat the crowd.' I assented to this, and we started. Now, don't you know, those two fellows both had a bite, and were too mean to pull them up."

"I suppose you lost, then?" remarked the friend.

"Oh, no," replied Mr. Gruntler. "I didn't have any bait on my hook."—*New York Telegraph.*

Officers of the Missouri Valley Photographers' Association



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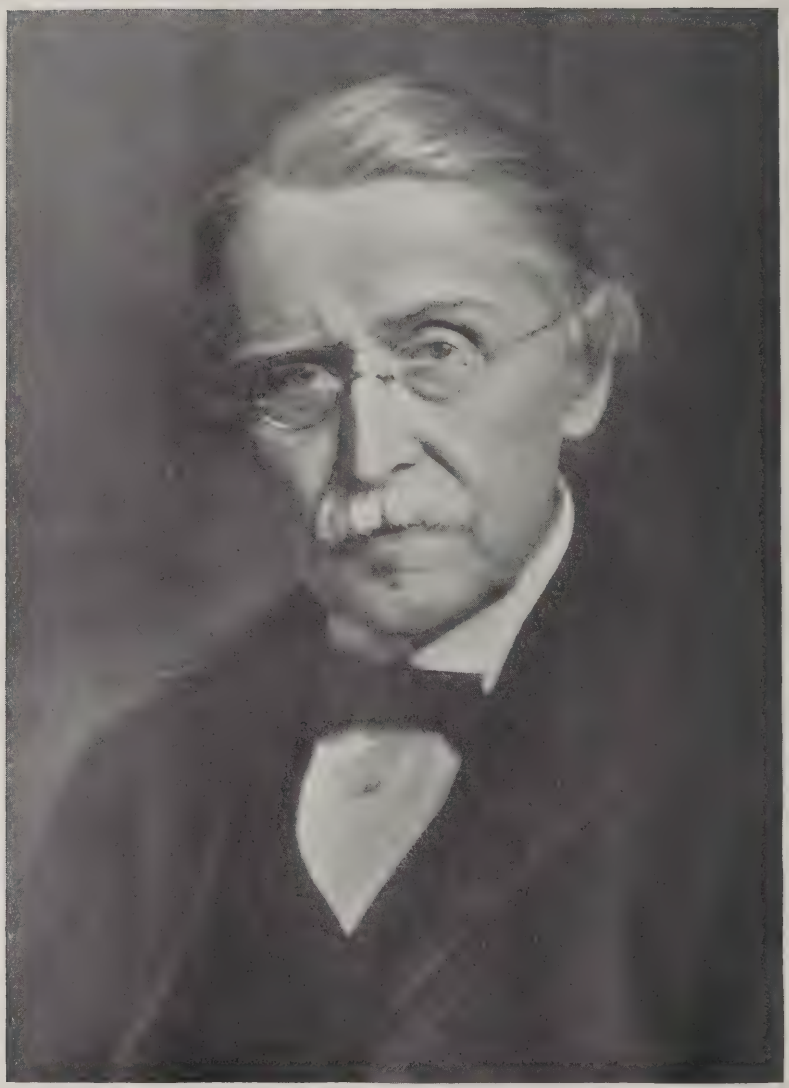
The 1917 Convention of the Missouri Valley Photographers' Association will be held at Kansas City, Mo., July 17-18-19-20

Mr. Pottenger, Secretary of the Missouri Valley Photographers' Association, has been sending some very attractive printed matter to the photographers concerning the coming convention. If you have not been receiving these do not hesitate to write him at Wichita, Kansas, and he will gladly send you such matter as he might issue from time to time. There is lots of enthusiasm concerning the coming convention.

The 1917 convention promises to be the largest ever held in the West. We believe the change of dates will prove very attractive to the photographers. As a rule the studio business is somewhat dull during the summer months. Why not arrange now to make this your summer vacation? You will enjoy a trip to Kansas City. In the summer time all the parks are open and there are many pleasures which you could enjoy.

The Model Studio at Lincoln last year was a success. The increased facilities in Kansas City will enable them to increase the size of the studio. The seating arrangements are such that all will have an opportunity of seeing the working of the studio without crowding and without having their view obstructed. This is a very important item. We feel sure if you attend the meetings held in the Model Studio you will find your trip a great success.

Of course, you realize Convention Hall is one of the finest of its kind in the entire country. The hall is very large and able to accommodate any size convention that might come to Kansas City. During the summer months the hall is very cool.



THE LATE FREDERICK GUTEKUNST

The Dean of American Photographers

Died Friday, April 27th, 1917. Aged 86 years

An Appreciation of the late Frederick Gutekunst

During the Centennial year (1876) when we, at that time happened to be the errand boy for Frederick Gutekunst, we never anticipated that in 1917 we would write an appreciation of and obituary on this grand old man of photography.

Frederick Gutekunst, with a national reputation as a photographer, died on April 27th, at his home in Philadelphia. Mr. Gutekunst, who would have been eighty-six years old on September 25th, suffered from Bright's disease, and had been critically ill eight weeks. The acute stage of his sickness was brought about by a fall that occurred as Mr. Gutekunst was about to return from his home to his studio after luncheon. It had been his habit to go home every day at noon.

Mr. Gutekunst had photographed more of the world's celebrated people than perhaps any man in this country. Among the personages who sat before his camera were Presidents of the United States, famous generals, ecclesiastics, actors and actresses and statesmen. He had received decorations from kings and emperors.

Born in Germantown (now a part of Philadelphia) in 1831, Mr. Gutekunst received his early education there and at the age of seven he and his parents moved to Philadelphia. When twelve years old he was apprenticed by his father to Joseph Simon Cohen, to study law. Before the expiration of his apprenticeship he gave up the idea of becoming a lawyer and was apprenticed to a druggist at Second and Callowhill Streets. At this place he remained seven years and here he first conceived the idea of becoming a photographer.

At night and during his spare time he experimented in photography and, with the aid of his father, finally constructed a crude camera. On the following day he met a man who had a lens, a rare thing in those days, and he gave the last $5 he had in the world for it. He made his own plates by coating them with collodion, and was finally able to take pictures of his friends in the rear of the drug-store.

On obtaining a position with another drug-store at an increase in salary, he laid aside enough money to attend the College of Pharmacy. After graduating from there, the photographic hobby was in him stronger than ever.

Passing through Arch Street with a companion one day, Mr. Gutekunst noticed that 706 Arch Street (then No. 164) was for rent. He remarked that it would be a good place for a gallery, and on his arrival at home mentioned the house to his brother. The latter at once said that the place should be rented on Monday morning, but Mr. Gutekunst went to his work as usual. In the course of the day he was informed that his brother had taken the Arch Street house, and he was, therefore, obliged to give notice to his employer that he intended to leave.

The gallery was quickly fitted up with the necessary skylight, and Mr. Gutekunst began in 1856 his long career as a professional photographer with his $5 lens and his camera box that had been made by himself, with the aid of his father, for amateur work. Success attended the undertaking from the beginning and gradually the outfit was improved.

In 1864 he moved the studio to the present location, 712 Arch Street, occupying the entire building.

About fifteen years ago Mr. Gutekunst opened a branch studio at Broad and Columbia Avenue, Philadelphia, and placed an energetic photographer (Mr. William Braucher) in charge. This studio is in successful operation today in conjunction with the Arch Street place. Our photo of Mr. Gutekunst was made by Mr. Braucher at the Columbia Avenue studio.

Mr. Gutekunst was the pioneer in having his sitters entertained with music while in the studio. At the Centennial Exposition in 1876, an automatic organ was

on display, using a large cylinder with teeth, similar to the old style music boxes. He purchased this and had it installed in his camera room. The music played was of a high order and this organ is in active operation to this day.

About a year ago the business was incorporated, some of the older employees taking stock in the new company. Mr. Braucher resigned at that time.

Mr. Gutekunst might have died a man of ease and wealth, but with his characteristic generosity he gave away a couple of fortunes to assist those who should have bettered his declining days.

But the name of Frederick Gutekunst will never be forgotten in photography.

F. V. C.

The Size of the Figure in its Allotted Space

The size of the figure in relation to the dimensions of the plate is not sufficiently considered, and the photographer seems to think that such a matter may be left to individual judgment without in the least affecting the character of the picture. To be sure, it might well be left to judgment, provided that judgment is the result of due consideration, but most photographers rely upon the judgment of those who have acquired some reputation in the profession without consulting the eternal fitness of things. This reliance is a poor criterion, because many of our leading photographers have a penchant for crowding the figure into very uncomfortable looking quarters, and many a carefully executed portrait is marred by having the figure too large for its space. If called to account for it, to give a reason for the faith which is in them, they will tell you that distinguished painters do the same. That may be, but it is no argument for such practice.

A figure of too large a size may not be as objectionable as a figure having too great an area of background, where the subject is fairly lost in the surroundings, but there is a remedy applicable here which cannot be applied to the crowded figure. An effectual means of amelioration is found in the use of the trimming knife. In the jammed figure we cannot patch out the ground to make better relation. An erect figure, with the head bent down, should have sufficient space above the head so as not to convey the impression that it would be impossible for it to raise the head without bumping against the top of the mount. Indeed, all stooping or kneeling figures should have an allotted space above them. The modern style of decorative painting, particularly panel subjects imitated from the Japanese painters, finds much favor with a certain class of pictorialists.

The Japanese artist gives some recompense for his aberrations in his delightful coloring and naive representations of Nature. We may even pardon him for the excision of part of a lady's head or the shaving off of a shoulder, but the photographer has no such resource and we are apt to think he does it to be singular.

It is hard for us to understand why the figure should have some interest outside the margin of the print, and we are anxious about the rest of the anatomy. If we examine the works of the great painters we note that all the figures have ample space about them and really suggest the possibility of movement in that space.

The mannerisms of crowding the figure first appears in the work of the old German masters. It followed in the wake of Albert Durer, the genius of the brush and of the graver's art. With Durer it was not so much a matter of choice as of necessity. The wood blocks which he engraved were small in size and it became imperative to design the figures as large as possible in the limited area, and the habit was caught up by those who wished to follow in his footsteps and they applied the method to their canvas. The practice became a fad and it had to be satisfied. But it is better for the photographer to return to the natural method of the Italian school of painting.



THINGS
THAT
ARE TO
HAPPEN
AT THE
NEXT
National Convention
Photographers' Association of America
SEPTEMBER 3d to 8th, 1917

Entertainment at the National

The entertainment features at the National Convention will not be few in number or poor in quality. The Entertainment Committee is composed of representatives of the largest photographic manufacturing concerns and the dealers of Milwaukee.

The opening gun will be fired on Monday evening, September 3d, when an informal reception and dance will be given in the gold room of Hotel Wisconsin. The program for the evening will be rounded out with other entertainment features for the benefit of those who do not care to do the light fantastic.

On Tuesday noon, September 4th, a carnival luncheon will be served by the manufacturers and dealers, and the remainder of the day will be turned over to them for a "Get-Together Day" such as we had at Indianapolis in 1915. The Indianapolis Convention has gone down in history as one at which cordiality and good fellowship prevailed throughout and nearly everyone concedes that the "Get-Together Day" on Tuesday afternoon contributed more than anything else to the spirit of the Convention. After that day each one in the hall felt as if he knew everyone else.

On Thursday evening there will be a big banquet. It has been some years since a banquet was held at the National Convention, but many of the State and amalgamated associations have had unusual banquets at some of their recent meetings and the Board believes that the larger crowd at the National Convention will tend to make the banquet this year a feature of immense interest. Every detail of this banquet, which will make a fitting close for Convention week, will be worked out carefully by the Entertainment Committee, and they plan to make the affair one to be long remembered by everyone in attendance.

So begin to make your arrangements to attend the Convention, September 3d to 8th. There will be a lot of entertainment which is not planned and given space on the program, such as little informal dinners, where old friends can get together and talk over old times. The Milwaukee people have promised to do their part in showing the members of the association the time of their lives, and the Entertainment Committee appointed by the Board needs no recommendation. The instructive features of the program will not be neglected, but there will be just enough entertainment to give you an appetite for the more serious features. Don't forget—*SEPTEMBER 3d to 8th.*

Words *vs.* Ideas

C. H. CLAUDY

Is it better to have a lot of nice, high-grade, fine quality words in an advertisement and say nothing, or a lot of high-grade facts, and say something?

There can be only one answer. Yet thousands of business men, many photographers among the number, apparently think the question has more than one proper answer.

Words are nothing but sounds intending to convey thought. If there is little or no thought back of the words, they are useless, better unpublished, more effective unsaid.

A case in point is the following copy on this page, sent me for criticism by a very earnest photographer who has a successful business, yet wants to advertise to obtain greater success. He puts real quality into his work, gives real value for his price and doesn't know any more about telling people the facts than I do of Choctaw!

Read the circular and form your own opinion. I should say that the author has not decided whether to issue this as a little booklet or as a letter—if he takes advice, he'll do neither. Save his money and put it in some form of advertising with a punch to it.

Here is the circular:

(1) The Atkins studio, since March, 1916, has been located at 1936 North Jones Street, four doors south of the building in which the business was established since 1899,—in a building purchased and constructed particularly to meet the needs of our patrons, a modern studio and a progressive photographer.

(2) The business was established and has been maintained on a quality basis, believing quality is the foundation upon which every successful business must be built.

(3) The business has grown because we act on the belief that we can best serve ourselves by supplying our customers with the best quality of photographs possible for the price.

(4) Even though our prices for photographs are comparatively low,—having a style at a price suitable to every purse—we make only the "Better Grade." We have not merely the desire to make the better grade, but we also have the necessary means, experience and ability to convert that desire into a reality.

(5) Our experience in the photographic profession has been continuous since 1887, and this acquired knowledge and skill combined with our natural aptitude for the work and our painstaking care in the finishing, enables us to produce exceptional values in the finished photograph, including permanency. We are expert in making reproductions of all kinds, large or small.

(6) Our endeavor is always to present the new, to offer the most desirable, to maintain a standard of high quality which our patrons can be certain of at all times and to give the most in value for the price asked.

(7) We carry a limited supply of photographic supplies. We do finishing for amateurs with exceptional care. We do picture framing, and we can aid one in selecting suitable and desirable frames that will be in harmony with one's pictures and enhance them without one's necessarily investing in expensive frames. We also have desirable and attractive hand-carved wood frames and non-tarnishable plated metal frames.

(8) Whether or not you are in immediate need of photographs, a visit by you to our studio would be greatly appreciated by us; we should like the opportunity of showing you just how thoroughly we are really prepared to

make exceptionally GOOD photographs; so that whenever you think photographs, you will also think "Atkins." We take much pride in knowing we have become prominently known as one of Blankton's most reliable photographic establishments.

Respectfully yours,

THE ATKINS STUDIO.

Taking this up, paragraph by paragraph, consider number one. The public doesn't care how long you have been in a new building or where the old building was or how long you were in that. Nor does it care to be told by a progressive photographer that he is a progressive photographer. Just progress—the public will find it out without your throwing flowers at yourself.

Paragraph two is simply "bull." More flowers and meaningless ones.

Paragraph three is unfortunate in its wording (they all are for the matter of that) because it indicates that better quality photographs can be had other places for higher prices.

Paragraph four takes fifty-three words to say what can and should be said in a sentence.

Paragraph five is more unconvincing compliments paid by a man to himself. He has a flash of real advertising when he talks of permanency and of long experience, but why find it necessary to talk of "painstaking care" and "exceptional values" and "natural aptitude?" The public wants to take some things for granted—as well boast of a clean collar, a membership in a church or the fact that you eat enough to keep healthy!

Paragraph six again allows the suspicion that other people make better photographs at higher prices; "the most in value for the price asked" is an unfortunate sentence. Again, why "endeavor" to do various things? Why not *do* them, and be done with it? People who say they *try* to present the new, who *try* to maintain a standard of high quality, who *try* to present the most desirable goods are not nearly so convincing as those who *do* it,—and *say* they do.

Paragraph seven gives a contradiction to the others. If you are so busy making fine photographs, why bother with a dozen other lines? In a letter, particularly, advertise one thing at a time. Why a "limited supply?"

Paragraph eight makes the most common mistake of those people who do their own "ad" writing. The public doesn't care a hoot what *you* appreciate. It isn't interested in what *you* would like them to do for *your* convenience. It doesn't care a continental that *you* want them to think of Atkins when they think photographs. It's not interested in *your* pride or the source of it. If you *are* known as one of Chicago's most reliable establishments then the public knows it. If you are not, saying so won't make anyone believe it. *Cut out the self-laudation. It isn't good advertising.*

The language throughout is stilted, verbose, unconvincing—sometimes not even good English, as in paragraph one. " . . . business was established since 1899." How long since 1899? What? Of course, I know you mean it was established *in* 1899—but why not say so?

There is much talk of quality. Why not say what quality means? What *is* quality in a photograph? Is it care in lighting and posing, ability to make a good negative, technical skill in the manufacturing? Is it in materials, chemicals, proper washing and drying, mounting, spotting? Remember, the word has been worked to death—it means so much it means nothing at all—without an explanation. "Our photographs do not fade, because skillfully made of the best materials," is a positive statement which means something. "Ours are quality photographs," means nothing at all.

What is a "better grade" photograph? The public doesn't know. If you know, tell. If you don't know—don't say it.

What is an "exceptional value" in a photograph? Is it a larger picture for the same price, a picture with a better finish

for the same price, a picture made for the same price one would pay elsewhere, yet taken by an artist such as no other studio doing the same class of work can afford to employ? "Exceptional value" like "quality" is over-worked in advertising. Make the phrase mean something by explaining, or cut it out.

The writer of the circular knows too many adjectives! If a frame is "desirable" it couldn't be unattractive, could it? If a frame is "suitable" would it be undesirable?

Well! Someone will have gathered by this time that I think this effort capable of improvement. But I am inclined to think it's much better waste-basketed and a brand new one written. It ought to be half the length. It ought to deal in facts, not mere claims. It ought to tell a story, present an argument, say something, prove something, convince someone of something—what it does do is lay the writer open to criticism, and to the suspicion that he tries to cover up with pleasant words a lack of a real story to tell.

If the gentleman who wrote this gets peeved at me for taking his work to pieces to see what makes it go, I shall not blame him. But he will not, I think. First, because the man who thinks enough of his advertising to seek criticism of it isn't apt to be offended when he gets what he asked for, and second, because few people want to spend money for advertising which is going to net them nothing but regrets!

"THERE is a Big Difference between a Satisfied Customer and an Enthusiastic Customer. One merely refrains from *kicking*. The other *boosts* for you to friends and neighbors."

—*Monarch Messenger.*

Letters to the Editor

No "String" to This

Dear Sir:—In the BULLETIN OF PHOTOGRAPHY of March 14th, page 252, at end of article entitled, "An Interesting Letter," you end by saying, "So there is, after all, a 'string' to nature's bounty," which I beg to take exception to. There is no "string" whatever to it in my case, as there is no distilled or any other water used after sepias are made; for when the prints reach the desired tone, they are washed at the same time, needing no further washing.

Of course, in making black and white prints, I do not use the city water in my sepia bath. In that case all I have to do is carry up three or four pails of water from a well at the foot of the stairs, said well being only about twenty feet deep, which is entirely free from sulphur, and which I use for washing purposes, as well as for mixing up my Pyro and soda and metol hydroquinone.

As far as I can see, the only inconvenience is the "toting" up stairs of the water, but as I have become accustomed to that, I think I am safe in saying there is no "string" to my process.

As I have had a number of letters asking how much extra washing, and what water I used, etc., you would render services to a number of BULLETIN OF PHOTOGRAPHY readers by giving a little space to the above.

They are drilling another artesian well within twenty feet of the old one, and at the same depth there is no sulphur in it, but rich in salt. It is hard to tell just what would be found a few feet away from the latter well, but I am afraid they have spoiled my "sepia bath" or will when we use that water.

The superintendent of the water works told me he would be glad to give me the analysis of the old water, and new too, as soon as they make one, so if you care for anything more in regards to it, I may have

The Original Bridges Quality

LET US STATE: *We are now prepared to meet your demands for Mounts, etc.*

E. N. BRIDGES PHOTO-MOUNT CO.

228-236 South Avenue :: ROCHESTER, N. Y.

something more to say about it later on. The city papers copied your (or my) article, so it has made good advertising, as I hear of it on all sides.

Truly yours,

W. E. HUMMEL.

[Our remark about nature holding the process by a "string" does not in the least operate injuriously against the value of your discovery. It still possesses the full value of an effective sulphur toning agent. The "string" is just as much attached to the ordinary chemically artificial sulphur toner used by photographers. Nature never confers any benefit without exacting the demand for intelligent use of what she gives. She often gives three sides of a square, but we must finish the figure with the other side to complete the quadralateral.

Any sulphur toner (natural or artificial) demands an elimination of the excess of sulphur not appropriated. If allowed to remain in the fibre, eventually the whites will suffer. You know it would never do to wash a silver print in water having traces of hypo in it; and as with wash water containing sulphur, traces would persist and though the effect might not be at once apparent, after lapse of time, it would operate disastrously upon the print.

We are, however, sorry we made the remark publicly, and might have left the self-evident requirement to the common sense of our readers. We shall be glad to hear further from you in relation to the matter which we think is most interesting.]

*

Protecting Solutions from the Air

Solutions which are often required, but which are spoilt by exposure to the air, can be protected very simply. They are kept in a bottle with a good cork or rubber stopper perforated to take two glass tubes. One tube goes to the bottom of the bottle, and at its outer end is turned over and drawn out to a point. The other tube only just enters the bottle. The solution having been put into the bottle the tubes are inserted, and, before actually pushing in the cork, a teaspoonful of olive oil is poured on top of the liquid. This completely seals it from the air. When any is wanted the vessel is held under the pointed tube, and the required quantity is forced out by blowing down the short tube.

LIGHT AND SHADE AND THEIR APPLICATIONS

By M. LUCKIESH

The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

This is a book the photographer has long desired.

135 Illustrations, 10 tables and 266 pages. Price, cloth, $2.50 net. We can supply the book at the listed price.

FRANK V. CHAMBERS, 212 North 13th Street, Philadelphia

"CALCARD MOUNTINGS"
ARE MADE BY
CALIFORNIA CARD MFG. COMPANY
SAN FRANCISCO, CALIFORNIA
STYLE — WORKMANSHIP — QUALITY
"CALCARD MOUNTINGS" stand for "EXCLUSIVENESS"
:-: Eastern :-: Representatives: M. M. FREY, - - - 30 E. RANDOLPH STREET, CHICAGO, ILL.
H. L. BURD, - 3735 GRAND CENTRAL TERMINAL, NEW YORK, N. Y.
W. A. LEONARD, - 3735 GRAND CENTRAL TERMINAL, NEW YORK, N. Y.

THE SHUTTER THAT NEVER STICKS AND ALWAYS ON THE JOB
—THE—
Packard Ideal Shutter
MICHIGAN PHOTO SHUTTER CO., Makers
Other Makes Repaired KALAMAZOO, MICH.

At no season are the demands upon the photographer's resources so great as in the Spring. They are best met by
Hammer Plates
NONE ARE BETTER
—FEW AS GOOD—
Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.
Hammer's little book, "A Short Talk on Negative Making," mailed free.


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Variety of Background

JOHN BARTLETT

Most photographers have a special liking to the plain background for the portrait. They feel that the principal interest must be associated with the portrait. Nothing should be in the background to distract, nothing to interfere with the severe beauty lines of the figure. There is logic in such a contention, but it is too often a mere acknowledgment of want of ingenuity to contend with pictorial factors. It is a confession, sometimes, that there is no chance of misplacing anything but the figure itself. But a portrait may be effective either by reason of its simplicity or by the richness of its general harmony of various parts brought into relation.

A violin solo delights by its individual exquisite quality, and so may a full orchestra performance. The skill of the master comes out equally in both. To be sure there is greater danger of failure in the struggle for brilliancy than there is in the natural yielding to simplicity. While we do not advocate a return to the elaborate painted background of a score of years back, we do recommend a getting away from the monotony of the ubiquitous plain ground.

If we look at a collection of high-class engravings of portraits, we see that the backgrounds have been made available for enhancing the effect of the portrait. We feel sure that if photographers would care-

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fully study such engravings with a view to determine the part in the harmony played by the background, they would be less inclined to evade the responsibility by falling back upon the exclusive use of the plain ground.

It should be remembered in treating the portrait background that no tint will appear bright unless opposed to a darker tint, but the shadows must all partake of the same negative tone, and that must be opposed to the general line of the light. Endeavor to find out the keynote of the portrait. For instance, if it is desired to have the model clothed in dark, the background ought to be supported by congenial tones, by a repetition in a less degree of nearly the same tone, set off and harmonized by a portion of the complementary tone, more or less positive.

While speaking of the background we ought to add for the benefit of those who fear to venture upon variety, that no matter how well the plain ground may be shaded or graduated, its quality will be eclipsed if it is placed too close up, and too squarely with the line of the camera.

The treatment of the background is often troublesome, but it is capable of being made a most valued ally in portraiture, affording opportunity for expression; and so we often smile at operators who spend pains in posing their model and then without a glance at the effect, swing the background into position at any angle it pleases to take.

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Annual Meeting of the Chautauqua Lake Section

An interesting session of the Chautauqua Lake section of the Professional Photographers' Society of New York was held on April 25th, at B. D. Amsdell's studio, Jamestown, N. Y. All the local photographers were represented at the meeting, also a number from out of town.

It was decided to hold another public exhibition similar to the one held last fall which attracted such universal attention and admiration.

Dr. J. R. Sackrider gave a very interesting talk on optics to the assembled photographers, after which the section went into executive session and elected the following officers for the ensuing year: B. A. Whitney, re-elected President of the society; J. Stewart Husband, of the Camp Art Company, Secretary, and Carl Holmquist, re-elected on the Executive Committee for 3 years.

A brief program was rendered consisting of five-minute speeches by the following gentlemen: Al. D. Rice on "Comparison of Jamestown and Other Cities"; T. Henry Black on "Photographing Professional People," and Frank F. Leet on "Sociability and Friendliness."

The society then adjourned to the Hotel Svea where an elaborate banquet was served, and greatly enjoyed by all present. After the banquet the photographers adjourned to the studio and completed the program.

H. S. King gave an interesting address on "Commission Form of Government," and was followed by Bert Amsdell, who concluded the program for the day by an inspiring talk on "Photography in War Times."

Altogether it was one of the most interesting meetings of this live wire section of photographers and much good is being accomplished in fraternal feelings, educational instructions and future plans for the betterment of the profession.

*

Picture Men Need License

That a traveling photographer who operates on the street with a picture-taking machine comes under the classification of a hawker and peddler and must secure a county license, was the ruling of State Commissioner of Weights and Measures Thure Hanson, Worcester, Mass., at a conference on April 26th.

The ruling, which is of interest to the entire State because of the large number of traveling photographers who operate in the cities and towns each summer, was made at the request of Sealer James A. Shea, of Fitchburg. There have been traveling photographers in Fitchburg during the past month and Sealer Shea had taken the position that they were hawkers and peddlers in the eyes of the law but wanted to be sure of his ground.

Sealer Shea said today, in view of the ruling given by Commissioner Hanson, he will go after the traveling photographers who come to Fitchburg.

The conference was held in Fitchburg, on invitation of Sealer Shea. In addition to Commissioner Hanson, Inspector Walter W. Gleason and sealers from Worcester, Marlboro, Clinton, Orange, Winchendon, Ashby and Southbridge were present. Various problems of the sealers, especially in relation to the enforcement of the hawkers and peddlers' law, were taken up.

This album takes 87 per cent. of the sizes of portraits now made by photographers.



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Will stimulate business by inviting portraits and offering a practical and dignified means of preserving them. The three styles of leaves furnished in each album have openings, back of which are mats suitable for several smaller sized prints. This ingenious arrangement adapts the album to a wide variety of styles and sizes of prints and overcomes the only obstacle to reviving the usefulness and popularity of the home portrait album.



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Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—Finisher and general assistant. Must be good character; prefer married man. Salary $19 per week. Send photo. No Sunday work. The Swanger Studio, Milton, Pa.

WANTED—An all-around man; must be able to retouch. E. Robideau, Malone, N. Y.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—A young man, who is a first-class all-around worker wishes a permanent position in a fine studio. R. Mador, 726 Newark Avenue, Jersey City, N. J.

POSITION WANTED—Operator and retoucher of experience desires permanent position. Can take charge of studio. Address 99, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—First-class receptionist wants permanent position; can assist with any other part of the work. Address M., care of BULLETIN OF PHOTOGRAPHY.

WANTED—Position as printer; sixteen years' experience; New England States preferred. Address T. W. G., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—An unusual opportunity to purchase a studio in city of 155,000 very reasonable. Established 20 years. Fitted with high-class lenses, six of them. Lenses are for all classes of work—portraits, commercial, home portraits; enlarging outfit; 5 x 7 Graflex. Must be seen to be appreciated. Low rent. Location in center of city; main street. Address W., care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Modern equipped studio in town of 1500—large, well-developed farming country to draw from; no competition; big Kodak finishing business; Christmas business over $1,000; business in 1916 over $3,000. A-No. 1 reason for selling. For full particulars, write R. A. Sweet, Traer, Iowa.

FOR SALE—My studio at Constantine, Mich This is a good, live proposition; good town, everything new. Good business and nice rooms; rent low. S. D. Joy, Three Rivers, Mich.

What's Doing in Photography

Eaton & Belyea have opened a new studio in Gloversville, N. Y.

P. A. Brainerd is erecting a new studio in Great Falls, Mont.

Emanuel Magidson will open a studio in Youngstown, Ohio.

Alexander Lozo, a retired photographer of Chicago, Ill., died on April 23d, aged 77 years.

Percy L. Becker has recently opened a new studio in Flint, Mich., equipping it throughout with the latest apparatus.

Richard Fromm, Trinidad, Col., has sold his studio on West Main Street, to Nathan Hausman, of Denver, who took immediate possession.

Ben Bruner, Freemont, Ohio, was dangerously injured on April 19th, when he was thrown from his motorcycle. Surgeons say his recovery is doubtful.

Messrs. Roy S. Forney and A. A. Beery, two enterprising young men from Kansas City, Mo., have recently purchased and taken charge of the Studio Grand, Amarillo, Texas, which was formerly operated by L. A. Graham.

International bankers are now photographing checks sent abroad for collection, and drafts are always issued in duplicate, to guard against destruction by U-boats. Thousands of pounds in the form of checks on foreign banks went down with the Laconia, and great difficulty was experienced in replacing them.

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417 North Broadway, St. Louis, Mo.

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[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
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VOL. XX, No. 510 *Wednesday, May 16, 1917* Price 5 Cents $1.50 per Year, Post Free

Expression in Portraiture

P. OETTEL

To reproduce the human features in a really genuine and lifelike portrait is one of the most difficult of tasks; but it is well worth the trouble. The painter can represent his model typically, and it is in fact easier for him to solve the difficult problem than it is for the photographer. The painter can take the impressions gained in a series of sittings and blend them, reproducing, if he is a real artist, the person in his entire individuality. But it is impossible for the photographer to make such a collection of impressions; he is confined to the expression of the sitter during the few instants of making the exposure, and even the most skillful operator frequently fails to catch upon his plate the typical expression of his model, because of the nervousness and preoccupation of the latter. In such a condition the sitter really has no natural countenance, but an artificial one, and an artificial countenance will never be lifelike and typical.

How, then, shall we avoid the sitter's having an artificial countenance?

Simply by treating the nervous person with well considered mental quietness, avoiding everything that might increase his nervousness, and endeavoring to restore his self-possession by easy introductory conversation.

The mental capability of the photographer to properly judge and treat his sitter in the short time before the sitting, is probably the most important part of his skill; it is what puts the merely mechanical operator so far behind the well-schooled expert. To this skill belongs not only a quick psychological comprehension of the peculiarities of a person, or perhaps only the gift of a pleasing and easy-flowing conversation, but there must also be sufficient energy *during* such conversation, to be constantly working on the intended portrait; picturing it before the mental eye with a clear insight into what is technically and artistically utilizable and what should be rejected.

Regarding all these cogitations the sitter should have no inkling. A prerequisite for a successful result is, of course, a sure command of photographic technique. The photographer must know how to harmonize the masses of light and shadow; he must, as cases occur, place light over light, dark over dark or half-tones,—in a word, he must have an instinctive feeling for the light-values of colors and the effects of spottiness in clothing and background. For instance,

if a lady appears in a light shirt-waist and black skirt, he will avoid taking a two-thirds picture and take only a large head against a light or light-toned background. All that comes from experience and by the study of artistic work.

But not only the expression of the face must be considered in a portrait. The position of the body, especially of the hands, is an important characteristic of the individual. A manual worker, when being photographed, will hold his body and hands quite differently from a mental worker; a horseman or a soldier will not act the same as a dweller indoors.

Now, do not try to correct the customary way one has of bearing himself or of moving about, but rather utilize these peculiarities in order to make a typical likeness. Never require the sitter to assume a theatrical pose, since it will at once be recognized as theatrical, no matter how well it is played.

From the foregoing it will be seen that at the present time one cannot, like the photographer of former days, place every sitter in the same surroundings, poses, lighting, etc., in purely mechanical style. The sitter must be quite unconstrained, and the operator must show that the camera is made to fit the subject, and not the reverse—the subject to fit the camera. The operator must not say, therefore, "Sit so and so, and look in such a direction," but the subject must be allowed to sit or stand as he wants to, and especially must he be placed comfortably, without unnatural twisting of the head. When a characteristic pose has been obtained, the operator can say, "There, that looks well,—we will try that; please remain so a few moments," and then work quickly and thoughtfully.

In proceeding so, of course, the lighting may prove unfavorable, and technical difficulties cannot always be overcome; so *that* one is laid aside and a more favorable pose is arranged, without saying much about it. We should always make a series of sittings —sketches, as it were,—from which we can later choose the best. Naturally, group-work cannot be done in this way; but we will have for the one a human, living picture, for the other—ten doll-figures.—*Photographie für Alle.*

Variety Essential

JOHN BARTLETT

They who try to analyze the source of pleasure derivable from artistic contemplation, unanimously agree that the basis of that pleasure is in variety. Uniformity, even when associated with excellence, is apt to tire—"Linked sweetness long drawn out——" soon surfeits.

In all art we expect novelty. The best poem as far as rhythm and diction are concerned, becomes tiresome if there is a constant recurrence of the same feature, and it is the same with music. We call to mind the story of Voltaire of the man who wrote in monotonous measure, being punished in Hades by the eternal recitation of his own work.

Variety is essential, but it is difficult of attainment. We are too apt to keep our pleasing invention in the same garment, despite our own conviction that we, as well as others, begin to get weary of it. The photographer is particularly liable to fall into a groove and sometimes to stick in a rut, when he finds that his work has attained a certain notoriety. He thinks that all that is necessary, from now on, is to impress upon his future efforts this attained individuality which has caught the public eye—forgetting that the public may tire of it. He goes on from year to year producing good work, but "all ever the same," and infects his productions with "the spirit of perpetual dullness." One gets mortally tired of looking at his exhibits, finding all sorts and conditions of humanity looking through the same mask.

Many an audacious venture has panned out well and brought nuggets to the prospector. There is abundant opportunity at present, by reason of the scope allowed in artistic performance—but just here is the danger. We do not advocate the cheap way of attaining variety which costs no trouble nor demands little talent—that is the servile copying of somebody's else originality. The originator of some new phase is kindly permitted to test out the validity of his effort and when he demonstrates its worth, then begins a strenuous struggle all along the line to imitate, and the copying finally extends so far that the mean plagiarist begins to appropriate the merit, from auto-suggestion, and to advertise himself as the only begetter of this novelty.

Variety we say is essential—but so is honesty. We must learn from our fellow artists, and where we see a good suggestion indicated in their work it is legitimate and fair to make it a nucleus about which may crystallize our own ideas and inventions. We must seek for novelty, not by bizarre methods, but by unexpected combination quite within the province of sane art. Not servile imitation, but imitation upon principle. We are bound to study not only the work of other photographers who have achieved distinction but to keep our minds in a continued state for proper absorption and assimilation, not only in our particular art but from whatever is going on in collateral studies. We are convinced that the photographic profession reads too little of the literature of the profession, despite the abundance of good matter presented. We credit him with aspiration to artistic heights, but he is too independent and thinks to climb without script or staff. He is loath to pursue the strenuous methods necessary for artistic success, and prefers to be airshipped in the upper atmosphere of high art. It is so much more comfortable to be so voloplaned. He who collects the most and forgets not to judiciously make use of what he collects, will certainly be equipped with resources for personal application in the direction of originality of work.



Marshal Joffre, Rene Viviani and the French Envoys at Independence Hall, Philadelphia, May 9th, 1917

Photo by Haussmann & Co.

Business Talks at the Milwaukee Convention

Here they are in a bunch:

PACE, THE BIG ADVERTISER.

MOON, THE RURAL TOWN BUSINESS BUILDER.

SCOTT, THE PSYCHOLOGIST IN BUSINESS.

RAYMOND, THE SERVICE MAN.

We want to introduce to you four men who will appear on the program of the Milwaukee Convention, and will give you a lot of information that will assist you in being better business men and will help you to make more money out of your studios. They are big men in their respective fields and have a message that you cannot afford to miss.

Anderson Pace, Advertising Counselor of the Association, will talk to you on Studio Advertising. Mr. Pace not only knows advertising in general, but he knows its application to photography. It was he who planned the 1917-18 Advertising Campaign for the Association, which was based upon the 500 answers to a list of 37 questions submitted to the members of the Association. Mr. Pace will tell the Convention of some of the startling facts these answers brought forth and will show how the expert seeks to remedy evils by the application of advertising principles to these harmful conditions.

Mr. Pace has one of the brightest minds in the advertising field today. The Association is to be congratulated upon having secured him as advertising counselor, and those who attend the Convention will be convinced, before he gets through, that they know little about advertising and that they can well depend upon him to assist them in securing the right kind of publicity.

E. B. Moon, who at present is Director of the Department of Community Development for the *Farmers' Review* of Chicago, was at one time Good Will man for Butler Brothers. The death of his father made it necessary for him to assume charge of the little department store in Lakeville, Ind., a town of 300 inhabitants, where he built up a business of over $60,000 a year.

Mr. Moon came into the limelight at the Convention of Associated Advertising Clubs of the World in Philadelphia last year. *Printers' Ink,* in giving a report of the Convention, has the following to say of Mr. Moon: "If the average delegate were asked what seemed to him individually to be the hit of the Convention of the A. A. C. of W., there is not much doubt that he would say that it was the several talks by retailer, E. B. Moon, of Lakeville, Ind."

Mr. Moon will talk to the Convention on "Reaching the Rural Trade." He has a message based upon practical experience. He has the punch and we consider ourselves mighty fortunate in having secured him.

Professor Walter Dill Scott, who is Director of the Bureau of Salesmanship of Carnegie Institute of Technology and who



FRANK JEWEL RAYMOND
who will give a talk at the Milwaukee Convention

for some time has been professor of psychology at Northwestern University, will talk upon "The Psychology of Salesmanship." Mr. Scott is the author of many books on psychology, salesmanship, advertising, public speaking, etc. While his talk will be based upon knowledge gained by scientific research, it will be practical in its application. Psychology is a big word and we sometimes stumble over it, but the successful business men of today must know the application of psychological facts, whether they have ever made a study of psychology as a science or not. Professor Scott will help us to make the right application of psychological principles without having to go to the trouble to study them out for ourselves. He is a big man. His lecture alone will be worth your trip to the Convention.

Frank Jewel Raymond, who appeared on the program of the National Conventions, in Philadelphia in 1912, and at Kansas City in 1913, scarcely needs an introduction to the photographic profession. He is known as a live wire and he always has a message full of inspiration and solid thought. His talk before the Convention in Milwaukee will be on the subject of "Service Before Self" and will have to do with the photographer's relation to his customers, his relation to his community and his relation to his profession.

Raymond has been tried by fire and he has been found to be made of the real stuff. He gives lectures before Chambers of Commerce and commercial organizations from one end of the country to the other, and it is only because our Convention is held in the summer months that we are able to secure him at all. His talk, while dealing with the fundamentals of business, which are applicable to all trades and professions, will be prepared with special emphasis and application to the photographic profession.

For the last five years Mr. Raymond has been making a study of professional photography and proposes to give in this talk the gist of the information that he has gathered in these five years. If you have never heard Raymond, this will be your opportunity. If you have heard him, we don't need to say a word to you—you will be at Milwaukee.

Remember the dates, *September 3d to 8th.*

How Do You Get Your School Work?

C. H. CLAUDY

It is one of the most profitable lines in photography—the opportunity to photograph all the pupils in a school. They buy liberally at graduation time, and the fact that there is no selling expense attached to the orders, after the contract has been secured, added to the fact that the work can be—nay, must be—done rapidly, cuts down the overhead cost and increases the profit.

Every photographer who gets school work got it in some way—it didn't just come and sit in his lap because he had a lap! Now there are a lot of photographers who would do school work if they could get it, and a lot more who could get it if they knew how. If you *know* how, why not tell your method?

Here is an extract from a letter from a photographer who knows something of the psychology of selling. He may not know that he knows it, but his methods show he does, and also that they work!

This gentleman tells me he got the graduating class-work away from a photographer who had had it for eighteen years. And this is his story of how he did it:

"The first thing I did was to get acquainted with the president of the class, whom I found a nice fellow. I didn't promise him a lot of pictures if he would get me the work, but told him I would like to submit some of my work and also my prices, and also asked him how they awarded the school work.

"He told me it was their custom to get

pictures from a place out of town and also from both places in town. These were all placed in a bunch, mixed up, and passed around the room for inspection, and the ones that got the most votes generally got the work. This was fair to all. So I got busy and sent to three of our best mount houses for some of their nice folders for school work, up-to-date stuff. In these I placed some good work in sepia, and made the price right so that I could make something on it and still not break the boys.

"I sent my work up to the school, nine folders in all, no more. Several days after I was notified that the work was mine. I was curious to know how I had obtained it, being my first year in the place. Here is what several told me. Each one of my competitors sent up a bunch of work; my main competitor sent seventy folders in solid mounts, and in crude hand-made style. Not one of his mounts was made in a factory, and they were spotted and not neat. Also several had dates on—1910-12, etc.,—and the prices were, in some cases, high, too high for this class of work. My other competitors were out of town, and although they had, in most cases, neat folders, the trip out of town lost the work to them.

"Now these pupils know good folders and neat work and are not so stupid that you could fool them with cheap material. Also in the fact that seventy folders had been sent, they found a lot to criticise. I believe this is the case all over, that you will always find the photographer who sends them the neatest folders and up-to-date work wins out; certainly this proves it."

Too many samples of anything offered for sale is as bad or worse than too few, as too high a price is worse than too low! The photographer who tried to choke the attention of a prospect in the reception room to death, by a display of seventy samples, would deserve exactly what he would probably receive—a bewildered expression and a hesitating "Well, I'll think it over." The prospect would then depart to some other studio, where a competent receptionist would help her make up her mind what she really wanted by a tactful display of a few attractive samples.

I would rather go before any buyer of anything—I don't care whether he be about to purchase bonds or shoes, peanuts or real estate, a watch or a bale of hay,—with a few good samples, a well-learned story and a real argument, than with all the bonds, footwear, gooberpeas, town lots, timepieces and horse fodder in my store. More, I would back myself against the man who tried the method of bewilderment to make the sale every time.

Note a good jeweler and his method with watches or rings. The old-fashioned jeweler brought out a tray with two hundred rings when you wanted to buy one. The modern man has small trays with a few rings of one kind. The old-style jeweler covered the top of his counter with timepieces when you wanted a watch. The modern salesman deftly finds the price beyond which you will not go, and shows you three or four movements and cases within that price range.

Of course, it is obvious that school pupils are going to be the most critical of buyers. These pictures are to send to father and mother, to one's best girl or to the lad back home, and they must be good. They must look good, too—no one is so critical of "cheap stuff" as your boy or girl. To send samples of work to a school for a decision and not have those samples perfect is suicidal.

But—as long as we are talking about elementals, let me say this—in all merchandising it is a cardinal principle that the sample which is better than the goods is worse than a snake in your shirt. It bites when you think it's asleep. Send good samples to your school, but if you ever expect to get a repeat order from that school, send no better samples than you will deliver finished work!

Now there are lots of schemes to get school work, of which meeting and making



Vincent Bianchi
Union Hill, N. J.



Vincent Bianchi
Union Hill, N. J.

a pleasant impression on the class president and submitting a few good, instead of many poor, samples, is but one. Come across with your method. It won't hurt you—the fellows who will read about it are not after *your* school—they have their own. And remember, that the photographer who has a good method and tells others about it, is doing a service to his profession—the fellow who keeps all the good he learns about his job to himself is of no use to anyone but himself—and that's a mighty poor plan to be built on, when the world is so big and wide and so constantly waiting for the chap who can and will add his bit to the general good.

The Picture and the Likeness

Did you ever stop to consider how hard it is to give an adequate definition of any term? Here, this difficulty encounters us when we are asked to explain what is meant by *"likeness"* in portraiture.

It is hardly enlightening to say "likeness" is the anatomical relation existing among the various features of the face, both singly and collectively, whereby the individuality of its person is expressed in pictorial terms. This is tantamount to the child's answer—"likeness is likeness." We all have a sort of identity which distinguishes us from everybody else, and when this is correctly expressed graphically by art, we are pleased to call it "our likeness."

There are a few factors in the securing of the pictorial likeness which must be considered—the play of the features, which makes the expression the verifying element, and then the change which is produced by the interest or excitement when the operation is about to take place (the exposure). In this latter, the skill and tact of the artist comes prominently into play, and upon it the success of the pictorial likeness depends. Many an excellent piece of work, full of artistic merit, is rejected or objected to because it is claimed that it has no familiar look of the original. It is useless for the artist to expatiate upon the pictorial quality. The patron feels that there is something strange about it which counteracts the merit as a picture. It is essential, therefore, to present the similitude of the model and hence the value to the photographer of any means which may be employed to secure likeness in artistic lines. One great factor is the illumination. The character of the lighting may be made to bring out the characteristic expression or it may completely falsify the face. Another factor is the position and height of the camera relative to the model and also the angle of inclination of the lens. These are mere mechanical appliances, but they are factors controllable by taste and judgment. The double purpose of portraiture must ever be kept in mind—the art side and the truth side of the performance. A successful portrait necessitates the proper handling of accessories and background. Most particularly the latter. The drapery also demands consideration. Its texture and color must be regarded, the nature of the fabric in the way it reflects or absorbs light. High-lights from drapery often act injuriously upon the principal lights and shadows of the face. Sometimes the reflected light is potent for good effect. The background should never be looked upon as a mere neutral element in expression. It influences, according as it is light or dark, and may be contributory or antagonistic to your efforts after pictorial likeness.

New England Photographers

The New England Photographers' Association will hold its convention at Infantry Hall, Providence, R. I., from September 25th to September 28th.

The convention is being planned along practical lines. No feature will be introduced in the program except that which will assist the photographer in his studio work, with the exception, of course, of the entertainment part of the program, which is most attractive.

A. E. WHITNEY, *Secretary.*



A Thorough Knowledge of Composition

Should be acquired by photographers. You can easily learn how to compose pictures correctly if you study **The Old Masters.** They are the best teachers.

THE PAINTERS' SERIES

contain excellent reproductions, in rich sepia, of the world's most famous paintings. Although reduced in size, they retain to a great degree the strength of the original paintings, and almost have the quality of photographic prints. ***Sixty reproductions in each book.***

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Corregio	Lawrence	Reynolds
Durer	Luini	Titian
Del Sarto	Lotto	Tintoretto
Dou	Murillo	Teniers
DeHooch and Vermeer	Michael Angelo Massys	Van Der Weyden
Early Flemish	Memling	Veronese
Franz Hals	Maris	Van Dyck
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Gainsborough	Perugino	Wouwerman

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Unequalled by anything offered at the same price. Order *To-day* at least four. Name second and third choice, in case first choice is out of stock. Send orders direct to the

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210 North 13th Street PHILADELPHIA

Prizes to be given at the Ohio-Michigan Convention

OPEN TO THE WORLD

First Grand Prize—The Daguerre Memorial Institute Prize, best picture, "Diamond Medal of Honor."

Second Grand Prize—Fifty dollars in gold.

SPECIAL PRIZES

Open to Photographers of Ohio, Michigan and Indiana

Trophy Cup—J. C. Abel. Best exhibit made by studio in business five years or less.



First Grand Prize to be given at the Ohio-Michigan Convention

Trophy Cup—Allison & Hadaway. Best exhibit made with any electric light.

Trophy Cup—Wollensak Optical Co. Best exhibit made with Wollensak lenses.

Trophy Cup—The Indiana Association. Best exhibit by a photographer in Ohio, Michigan or Indiana.

Three pictures form an exhibit for Special Prizes.

OHIO-MICHIGAN PHOTOGRAPHERS' ASSOCIATION CONVENTION

The Place—Cedar Point, Ohio (on Lake Erie).

The Time—(Of your life.) July 31. August 1, 2, 3, 1917.

The Price—$2 Active Membership. (And you will never get more for your 50 cents per day.)

"Come Early—Stay Late"

A. E. RILEY, *Secretary,*
Coshocton, Ohio.

In Confidence

BY THE RECEPTIONIST

The governor says that when a customer is half-hearted in praising her proofs, or when she says she isn't *quite* satisfied with them, he would rather give her a dozen re-sittings than finish her order. A picture which doesn't please is a jolly bad advertisement for him; in fact, it is a pretty powerful argument for the sitter and her friends to try another photographer next time.

I don't like re-sittings—nobody does—but when they are wanted I never make any bones about them. The governor says they give the customers far more trouble than they give us.

I can't understand any man, who gets good prices for his work, being so cheese-paring and short-sighted as to make a charge for a re-sitting. Certainly it takes a little of the profit away from an order, but that's a small matter compared with pleasing the customer.

Only the other day, Mrs. Derwent, who has recently come to live in our district, brought back her proofs and asked for another sitting.

"The photographs are beautifully done," she said, "and the fault is entirely my own. I shouldn't have had my hair done in such an outlandish fashion."

I didn't like her hair in the photographs and told her so quite candidly.

"Of course I'll have to pay," she said. "What do you charge for re-sittings?"

When she heard that we never made any charge, she was quite surprised. She said she didn't see why she should put us to all this trouble and expense for nothing. It





Give Us Liberty

in regard to spacing and improvements in composition when you order **Luminous, Sketches** or **Porcelain Miniatures.** We wish to give you such work from your negatives as modern photography calls for. Our booklet No. 4 is worth reading.

EDUARD BLUM
32 South Wabash Avenue, Chicago
The PHOTO ART SHOP in the service of the Profession

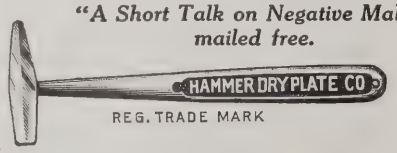
At no season are the demands upon the photographer's resources so great as in the Spring. They are best met by

Hammer Plates

NONE ARE BETTER
—FEW AS GOOD—

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

Hammer's little book, "A Short Talk on Negative Making," mailed free.



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OHIO AVENUE AND MIAMI STREET
ST. LOUIS, MO.

STOP! LOOK!

Have you a CAMERA you wish to SELL or EXCHANGE? Write us.

Our New No. 20 Bargain List

WHICH IS NOW READY, contains some startling values. Write today for FREE COPY.

NEW YORK CAMERA EXCHANGE
108½ Fulton Street :: NEW YORK

wasn't reasonable that we should have exposed plates and made prints, and not be paid for them; whenever she had had a second sitting before, she had always paid a fee of at least ten shillings.

I only smiled and told her that it was the governor's rule never to make a charge for any photographs which didn't please his customers, no matter what the circumstances might be.

Well, she had her hair done in a very simple and becoming style, and the governor made six more negatives of her. She was delighted with her second set of proofs, and when she called with them she repeated several times that she ought to pay for all the trouble she had given us.

I didn't let her pay, but I took advantage of the good mood she was in and got her to increase her order to the extent of a three-guinea miniature.

There would be fewer re-sittings if women had more of the spirit of the old farmer I told you about a few months ago, who came to be photographed in the clothes he wore every day on the farm because he wanted his children to have a picture of him just as they knew him. If women only had the gumption to be photographed as their own natural selves, their proofs wouldn't so often come as a shock to them and their friends.

Some women spend an hour with the hairdresser before they come to the studio, and another hour with their maids in the dressing-room before they are photographed. What can they expect? They have their hair in the "latest style" and they wear a frock which the dressmaker told them was a "perfect dream"—but the whole "get up" is new and strange to them and they feel stiff and uncomfortable. They don't know what frights they really look until their proofs arrive.

It wouldn't hurt my conscience in the least to charge women of that kind for re-sittings. The governor won't have it though—and I've proved over and over again that he's right.

Mountings of Individuality

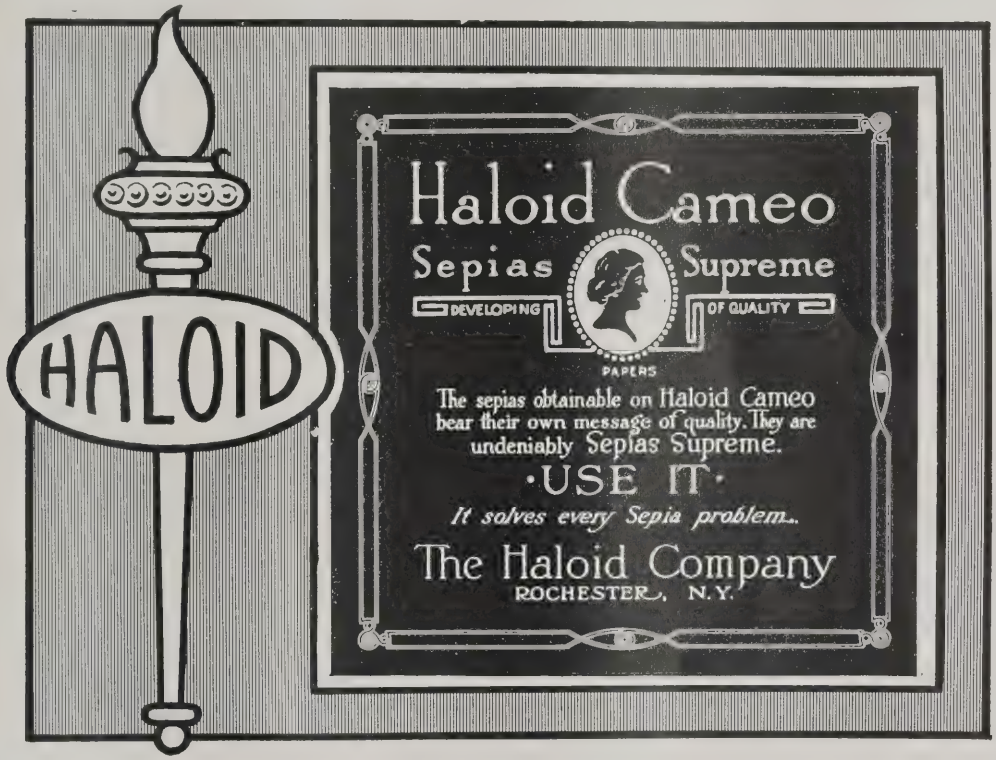
NEW IDEAS, combined with style and quality. We want to tell you about our 1917 line.

Mounts just to your liking and the kind that will suit your trade.

Bridges Manufacturing Co.

1026 UNIVERSITY AVE. :: :: ROCHESTER, N. Y.

Make your wants known and we can supply your needs.



HIGGINS' PHOTO MOUNTER PASTE



THE KIND YOU ARE SURE TO USE WITH CONTINUOUS SATISFACTION

At Dealers' Generally

CHAS. M. HIGGINS & CO., Manufacturers

271 NINTH STREET, BROOKLYN, N. Y.

Branches: Chicago, London

But what does it matter? There aren't many of them—and I nearly always have the satisfaction of making them give bigger orders.

There are fussy customers, of course, who are never pleased with their proofs, no matter how good they may be.

I've noticed that when I hand proofs to a woman like that, she glances at them in such a hurried way, and is so ready to say she doesn't like them, that it is very difficult to get her to consider them seriously and calmly. Once she says she doesn't like them, it takes a lot of jolly hard work to get her to say anything else.

I always try to get this type of woman to call for her proofs. She is almost certain to bring a friend with her, and that helps matters considerably.

The way I go about it is this. When she and her friend come in, I make a point of fixing their attention on one or two features of the portraits before I let them see them. While I'm going through the drawer where the proofs are kept, I heighten their curiosity by a remark such as: "I'm sure you'll like your photographs. You have such a happy expression in all of them. The full lengths in the satin gown are particularly charming. Your skirt hangs so gracefully and the shimmering light on the material is most effective." Then I hand the proofs out one at a time. I give one of the set I have been talking about to the friend and one of the others to the customer. As a rule, the friend exclaims: "My dear, this is lovely." The customer at once takes the proof out of her friend's hand, and, after glancing at it, says, "Yes, I must say I rather like this." There's very little fault to find with the remainder of the proofs after a start like that.

The governor says the reason we have fewer re-sittings is that the quality of our work has been raised. There may be something in it, but I know that the number wouldn't be so low if he saw every fussy customer who comes in to talk about her proofs.—*The Professional Photographer.*

How a Drastic Law Against Flag Advertising is Working

Special Washington Correspondence

A rigid ban on flag advertising of all kinds is a thing which is "coming"—a trend of the times that has already had unmistakable manifestation in various quarters.

Generally speaking, this is a matter in which Congress, or the National Government, has but limited jurisdiction. To be sure, Federal authority is invoked to prevent the use of the flag and other public insignia in registered trademarks, but as for the employment of the flag as an advertising vehicle, that is a matter for the several States. However, the circumstance that twenty-six of the States of the Union have already enacted laws regulating in one way or another the use of the flag for advertising purposes or kindred aims goes to show how general is the new sentiment to which advertisers are being forced to bow.

One of the most drastic of the laws against the "desecration" or "improper use" of the flag has recently gone into effect in the District of Columbia. The circumstance that this particular flag law is a statute that has been framed and approved in the Congress of the United States—because of the function of Congress as a sort of common council for the District—serves to invest this law with special significance, and the national patriotic societies that were instrumental in securing action by Congress are already recommending this law as a "model statute" for the States that have no laws on the subject upon their books.

The advent of the new law at the seat of government has proven how upsetting to advertising routine a drastic law on this subject may prove and how important it is that public officials charged with the administration of such laws take a sane and rational view of the intent of such measures. The situation in the District of Columbia has been particularly picturesque, because the new law was approved on February 8, 1917, just in time to catch the capital in the throes of decoration for the Presidential inauguration on March 4, and likewise at a juncture to befuddle local and national advertisers who had been prompted by the strained international situation to make patriotic display in connection with their printed announcements.

RESTRICTIONS IMPOSED BY NEW LAW

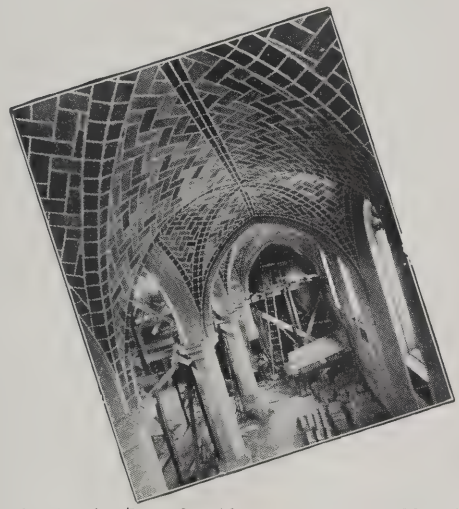
For days after the new flag law went into effect the office of the United States Attorney for the District of Columbia was crowded with anxious inquirers. Many merchants feared to make use of the American flag in their window decorations, and other advertisers were perturbed as to the fate of calendars and advertising novelties. It is manifest that under the prohibitions of the new Act no advertising message can be imprinted on a United States flag or attached to it in any manner. What has caused confusion is not the clean-cut taboo on the use of the emblem itself as an advertising medium, but the incidental restrictions involved.

Inasmuch as United States Attorney Laskey had the attorneys of the Department of Justice close at hand for consultation with respect to the knotty problems involved, the interpretation placed upon the new law by the officials at Washington becomes of more than ordinary signifi-

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SHOULD CORRESPOND WITH

THE SUSSEX PHOTO SUPPLY CO.
NEWTON, N. J.



No. 2—5 x 7 to 8 x 10.....$20.00
No. 3—6½ x 8½ to 10 x 12 ..... 25.00
No. 4—8 x 10 to 12 x 15..... 31.00
No. 5—10 x 12 to 16 x 18 .... 39.00

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WIDE-ANGLE PROTAR, SERIES V,

is valuable for work in narrow confines. It has wonderful covering power and may be used on much larger plates than listed. The lens for interiors—flashlight and otherwise.

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Leading American Makers of Microscopes, Projection Lanterns (Balopticons), Photographic and Ophthalmic Lenses, Stereo-Prism Binoculars and Other High-Grade Optical Products.

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The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

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135 Illustrations, 10 tables and 266 pages. Price, cloth, $2.50 net. We can supply the book at the listed price.

FRANK V. CHAMBERS, 212 North 13th Street, Philadelphia

cance. Generally speaking, there is a disposition to construe the statute in a reasonably liberal spirit, but, on some points, the language is so explicit that a revision of advertising policies is necessary wherever such a law goes into effect.

The position is taken at Washington that whereas the law will not allow "any advertisement of any nature" to be borne by the flag, it does not necessarily prevent the incorporation of a flag in an advertisement or advertising design. Accordingly, approval has been given to the advertisements of a manufacturer of flags whose display incorporates a representation of a flag—but with nothing printed upon the emblem, of course.

An elastic clause of the new law is that which prohibits the imprinting or attachment of a representation of the flag upon any "article of merchandise" for the purpose of advertising or calling attention to it. Under a narrow interpretation of this portion of the law it would be possible to ban all magazine covers that portray the Stars and Stripes, just as the cover on a July number of *Everybody's Magazine* incurred official displeasure in Massachusetts a few years ago. However, the United States Attorney at Washington tells *Printers' Ink* that he has no intention of going to such extremes.

NOVELTIES HIT HARD

What this prohibition of flag-bedecked merchandise is doing, however, is to play havoc with a considerable range of advertising novelties of a class long regarded as standard. Fans, paperweights, and toy umbrellas are a few of the articles that have had embargoes placed upon them when ornamented with the flag. The entire novelty and souvenir line is also jeopardized by the new law. This was a hard blow to Washington merchants who had stocked up in anticipation of a heavy trade at inauguration time, and who have been obliged to withdraw from sale merchandise of an estimated aggregate value of $100,000, merchandise that embraces such items as pillow-tops, pennants, china plates, etc., etc.

The use of the flag on dealer helps such as cut-outs, window signs, etc., etc., forms an angle of the situation where an exact definition of the limitations of the new law is being eagerly sought. It seems to be the opinion of the United States Attorney that it will be impracticable in this sphere to lay down hard and fast rules. The law would allow the condemnation of any cut-out that portrayed an American flag flying on a public building or a United States warship, but it is doubtful if it was the purpose of Congress to impose such restrictions. However, the officials have called attention to the fact that, under the law, any objectionable use in advertising or dealer helps of the national "colors" or "any part or parts" of the flag is quite as serious a matter as the unwarranted employment of a representation of the complete flag.

This new law puts a crimp in the use of the flag, standard, color or ensign upon all containers or receptacles for carrying or transporting merchandise. This is one of the provisions of the law that is proving most upsetting, although there is apparently some disposition to allow merchants to close out their present stocks of goods that are "on the borderline." Among the articles that have already had to be withdrawn from sale in the District of Columbia because of unduly patriotic containers there may be mentioned canned goods, breakfast foods, and confectionery, the latter packed in boxes in the form of a shield, the cover bearing ornamentation approximating the national standard.

—*Printers' Ink.*

*

Gelatine and Moisture—Silver Spots

Everyone knows that when an unvarnished negative is printed on P. O. P., and any moisture has access to the film, soluble salts of silver are transferred from the P. O. P. to the negative and give rise to opaque spots, usually called "silver spots," which are very hard to remove without injury to the image. But while this is recognized, the fact is often overlooked that rain or some other actual wetting is not at all necessary to produce them. Gelatin is a substance which has a great attraction for moisture, so much so that some moisture is almost always present in it, do what we will Fortunately this minimum quantity is not enough to do harm. But in order to make sure that it is a minimum or sometimes approaching it, either the negative must be dried, or it must at least have been kept in some place that was reasonably dry. If the negative has been exposed to a damp atmosphere for a little while, such as is sure to be found in a room with an open wet sink, the gelatin will absorb an appreciable quantity of moisture; in fact, if the negative is weighed on a good balance and then made quite hot for a few minutes and weighed again, the loss of weight, due to water driven off, can be made visible. So that it is not enough to put the printing frame where it will not get wet. In damp weather, or where the negatives have been kept in a place not perfectly dry, it is a wise precaution to warm them before putting them in the printing frame. If the pads of the back of the frame are also warmed, should there be any suspicion of damp, there is not much risk of the stains arising, unless the paper is left in the printing frame all night—always a risky proceeding.—*Photography and Focus.*

*

Betty was milking the cow when the mad bull tore over the meadow. Betty did not stir, but continued milking. Observers who had run into safety saw, to their astonishment, that the bull stopped dead within a few yards of the maid and cow, turned around and went away sadly.

"Weren't you afraid? Why did he run away?" asked everyone of Betty.

"He got scared," said Betty. "This cow is his mother-in-law."—*Boston Ideas.*

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WRITE FOR LATEST PRICE-LIST
H. D. BRIDLE, The Photo-Enlarger, 1034 Arch St., Philadelphia

An exacting test of all chemicals used in the manufacture of sensitive materials is one of the most important precautions taken to make our products of a uniformly high quality.

That the same certainty and uniformity of quality may follow in the results you secure with these materials, the chemicals we offer for your use are given the same exacting laboratory tests. They are stamped with our mark of approval only when found to be of the strength and quality demanded by our manufacturing standards.

Look for our stamp of approval on every container.



EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—Finisher and general assistant. Must be good character; prefer married man. Salary $19 per week. Send photo. No Sunday work. The Swanger Studio, Milton, Pa.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Absolutely first-class all-round man wants a good position. Has been in full charge of studio four years. Address 823, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—A young man, who is a first-class all-around worker wishes a permanent position in a fine studio. R. Mador, 726 Newark Avenue, Jersey City, N. J.

POSITION WANTED—First-class receptionist wants permanent position; can assist with any other part of the work. Address M., care of BULLETIN OF PHOTOGRAPHY.

WANTED—Position as printer; sixteen years' experience; New England States preferred. Address T. W. G., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—A rare opportunity. High-class studio in town of about 12,000; fine location; large surrounding territory to draw from; farming center; nearest city is Binghamton, 62 miles away. State Normal School of 500 girls. Business over $2000 a year. Over 3000 registered negatives. Rent $15. Will sell for $950 and give 1A references. For further information write, W. Dickopf, Oneonta, N. Y.

FOR SALE—An unusual opportunity to purchase a studio in city of 155,000 very reasonable. Established 20 years. Fitted with high-class lenses, six of them. Lenses are for all classes of work—portraits, commercial, home portraits; enlarging outfit; 5 x 7 Graflex. Must be seen to be appreciated. Low rent. Location in center of city; main street. Address W., care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Modern equipped studio in town of 1500—large, well-developed farming country to draw from; no competition; big Kodak finishing business; Christmas business over $1,000; business in 1916 over $3,000. A-No. 1 reason for selling. For full particulars, write R. A. Sweet, Traer, Iowa.

The Chemical Opportunity

Straws in all phases of the chemical industries or those that are basically dependent on chemical processes still show that our star is in the ascendant and that, as L. H. Baekland pointed out recently, "we have chemists in America." For one thing, the fact that the 30,000,000 yards of new khaki cloth for the army is to be dyed with colors "made in America" and not in Germany is significant of much, as is the contrasting fact that our film products even in war time run up a magnificent total of $9,861,075 in exports in 1916. This amount is over $1,000,000 more than the total of $8,000,000 for dye products formerly imported by us from Germany, about which so much pother has been made, but which as a chemical item of production is relatively small compared with other items in our list in which we not only lead now but always have led. At the same time if the control of certain of these products now being turned out by us is to continue we must learn to give the fullest and freest encouragement to the chemical promoter. And in this connection it would be well to take to heart the warning of Mr. Baekland, who points out that our banks and financial folk should follow the example of Germany and arrange for technical experts to pass on chemical propositions, which are too often passed by now because the average lender of money does not understand the delicate technical problems involved. By reason of this technical ignorance the bankers are too suspicious of the inventors and the laboratory specialists, and they have no way of separating the wheat from the chaff when projects are suggested to them for support and investment. If this new kind of co-operative expertness be developed, the film and the dye industries will not be the only ones in which we may claim and hold a world monopoly.

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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VOL. XX, No. 511 *Wednesday, May 23, 1917* Price 5 Cents $1.50 per Year, Post Free

Self-Made Artists

JOHN BARTLETT

Constable is credited with saying, "A self-taught artist is one taught by a very ignorant person," but I guess the dictum is much older than Constable. Most of us, even if we do not go so far as Constable, know that self-teaching is poor practice, and does not expedite our progress. And, furthermore, we are convinced that the most successful have attained their pre-eminence only by the patient and faithful study of the work of their predecessors.

The advent of a great painter, poet or philosopher is not altogether an accident or an interposition of Providence. No one can by any accident have been isolated from pictures or intercourse with contemporaries, or the literature of his profession, and yet have acquired the power of producing anything deserving the name of picture. We would be no more surprised at such an unexpected phenomenon than we would if informed by Roosevelt that he had found a Rubens or a Daubigny amongst the dwellers along the River of Doubt.

Marvelous and incomprehensible as is Shakespeare, we feel that he never could have written such dramas had he not only diligently studied the works of his predecessors and contemporaries, but also imbibed copious draughts of inspiration from their originality. Dissatisfaction with ourselves contributes greatly to our progress in excellence.

Timorous souls, to be sure, may be discouraged into nothingness, overwhelmed by the greatness which confronts them, but the self-conceited one is more liable to be airshipped into vacuum. The occasional despondency of the honest seeker serves more to arouse to fresh exertion, and the examples of the many who have, by untiring effort, attained distinction, are fair illustrations of the true sense in which great men are said to be self-taught; a sense, indeed, in which all men who know what they want and where to look for it, are self-taught. Their best instructors are often those who are, perhaps, not always ranked by contemporaries as greatest, but they exhibited something worthy of imitation and further extension.

Raphael was taught first by his father, then he went to Perugino, but he did not stop there and conclude that he had attained the limit and was above his contemporaries. He modestly repressed thoughts of rivalry and sought further in-

struction from every source of beauty in art and nature. No painter shows more of the influence of his great compeers and no painter is more original.

The masters of Rubens were Michaelangelo and Titian, but no one was less a master of Reynolds than a man named Hudson, in whose house he was placed as a pupil. But, who is Hudson? I had to go to several encyclopedias to get a brief biography of him. Yet Reynolds acknowledges his debt to him.

When Sir Joshua says to his students, "If you have great abilities, industry will improve them," he echoes what all of us endorse. And when he says that "Nothing is denied to well-directed industry" he gives a succinct definition of "genius." The road to Art is proverbially long, but it need not be made longer by stretching it out by our own mistakes, and the worst rut we get into and stick in is that made by the wheels of our vehicle when it is overloaded with a useless cargo of self-sufficiency.

Photographic Magazines

During a visit to one of the large eastern cities, we called on the leading photographic supply houses, and, naturally, we looked around to see what features were different from the conditions found in our own locality. This is a fixed habit of ours, for very frequently we have discovered that we were overlooking a good thing and were not providing our trade with articles of decided merit and usefulness. It has been our experience that, in some detail, the other fellow has got us beat, and we assume that there may be some things that we are doing that the other fellow has overlooked. But, be that as it may, we make it a duty to study carefully the display and the character of goods put out front by other dealers, and we have never failed to get new ideas and fresh information by so doing.

In this instance we were surprised to see a very large and elaborate display of current magazines. At first we were inclined to think that they were carrying magazines as a side line, but, upon examination, we quickly saw that they were current photographic magazines, and in the display was every periodical for the trade published in this country and many from abroad. When we questioned the proprietor about them and asked bluntly whether he sold many of them, he replied without hesitation that we should at least give him credit for sufficient business ability to conclude that he would not buy and carry them unless there was a demand for them. He pointed to a pile of about fifty of one of the popular titles that had just come in, and stated that he expected that pile to be reduced to half a dozen by Saturday night.

Fifty magazines of one issue would last us about fourteen years, and then some. We cannot read all of them ourselves, and, while we glance over them all and read what seems of the most immediate and greatest interest, what we carry them for is resale and for the photographer to read. This incident establishes the fact to our satisfaction that photographers in this part of the country are small readers, and they do not have the ambition or the desire to read up on current trade news pertaining to photography. We have dwelt on that subject before, but it was with some mortification that we were presented with the evidence that the reading photographers in other parts of the country were so many and in our territory so very, very few.

This is inexcusable, and, while we are tempted to scold, we confess that we are confronted with the old adage that "you can lead a horse to water but you cannot make him drink." We would do something about it. We would almost force photographers to subscribe for magazines. But that would do no good unless they were read, and that takes us back to first principles, which is to devise some means of creating the thirst for knowledge.

This is a vital matter that depends upon the character of the individual as developed

by early training, for there are many men in business who do not like to read for the sake of information. A short story is about their limit, and beyond that there is no ambition or desire. Apparently the only way is to preach and preach, and if we succeed in making a convert now and then, to feel satisfied with the results of our efforts. The photographic magazines are better now than they have ever been, and are supplying more practical information and inspiration than in all their history. We could spend a day telling of their advantages, but could we whet the desire of the photographer? However, we want to go on record as advocating magazine reading as the one best tonic for a broken down and torpid business.—*Trade News.*

Don't Slack Up!

C. H. CLAUDY

We are an hysterical people, we Americans, and all too apt to go to extremes. And there is a decided tendency to go to extremes here and now, in the face of the war, and all that it may mean.

Organizations which have planned national meetings are, in many cases, calling off their proposed gatherings—because of the war. Social activities are being curtailed—because of the war. People are planning to buy as little, and as economically as possible—because of the war. Business houses are pulling in their horns, curtailing their advertising, preparing in advance for a poor season—because of the war.

It's all wrong! And the Council of National Defense—that able body of experts which is endeavoring to organize and mobilize the industrial, agricultural, social, military, political and economic resources of the nation into one coherent whole for the most efficient prosecution of the war, is entirely against any such course of conduct.

The reason is plain for anyone who will use his head for the purposes for which it was created, and not as a mere location for a mouth to cry with, ears to hear nonsense with and eyes to see calamity with! Use it to think with, and think straight!

We cannot conduct a war without paying money for it.

We cannot raise the money save by bond issues, appropriations and taxes.

We cannot spend money unless we make it, and we cannot make it if we stop business and pleasure to talk, think, act and play war, war, war, and nothing but war.

There are some misguided backwoodsmen who call themselves statesmen, who have immortalized themselves by suggesting that Congress commandeer all incomes above a certain figure—one man put it at ten thousand dollars. Should such a law pass, (it won't, but suppose it should) what would be the result? There wouldn't be any incomes to commandeer! People don't get money out of a well, as one does water. Money is but the tangible evidence of labor done. Now suppose there were but three men in the nation, and each had fifteen thousand dollars. Suppose each spent it all in a year—with the other fellows—then each would have an income of fifteen thousand dollars a year. Now suppose their Government took five thousand dollars away from each one—their "surplus income." Next year each man would have but ten thousand dollars to spend, and so each one could make but ten thousand dollars!

Big incomes come because people spend their money. If you keep taking it all away, pretty soon no one will have any to spend and so no one will have any big income to tax.

That seems pretty plain to me—and I happen to know it's pretty plain to a lot of real wise statesmen on Capitol Hill, who know that exorbitant taxing is as killing of business as exorbitant hysteria.

But the principle is the same—whether

the U. S. A. takes away everyone's money, willy nilly, or whether we take it away from ourselves by getting panic-struck and ruining our own businesses.

The most successful war we can wage is one which we finance the best. The best way to finance the war is to make enough money to support ourselves, pay our taxes, give to the Red Cross and still stay out of debt! And that is the position taken by the Council of National Defense—don't pull in your horns. Don't stop advertising. Don't lie down on the job. Don't think that because we are going to raise a few billion dollars and a million soldiers, therefore everyone must wear sackcloth and ashes, eat last week's crusts and hoard his money against the day of judgment. Don't slack up in business—push it the harder.

Several photographers have written me, asking if I can suggest any way in which they can combine their business with aid to the Government. They want to "do their bit," yet for many reasons—age, obligations, health, etc., cannot do it in a military capacity. To all such inquirers I have returned this answer:

"You, as a photographer, can do your bit and help your Government in no better way than by trying to increase the size and scope of your business. Photographs are a luxury, more often than a necessity. If every luxury should be eliminated from life in this country, the Government would be less, not more, well off. Talk business, act business, do business, make money, talk prosperity, act prosperity, make prosperity —these are the things which will help Uncle Sam a thousand times more than cutting salaries, discharging a man or two, limiting the advertising and getting ready to crawl into a hole and pull it after you before there is ever a hole to see!"

From England and from France come their very best and ablest men to advise with this Government as to the best ways in which Uncle Sam can help against the common enemy. They have stated very plainly that they don't come to give advice, but to seek aid. And the aid they seek isn't men; it isn't a division or an army or a navy—it is financial and economic aid. They have the men and they have the guns. What they want is food for men and food for guns.

Well, we are going to give it to them—give them all they want. And we are going to give it cheerfully, whole-heartedly, patriotically, generously, and gladly. It's our way of doing our bit—the only way we can do anything efficiently. We are doing this as a nation, as a Government, not as individuals. But—the nation, the Government, is made up of individuals. If the individuals don't do their part by the nation, how can the nation do its part by England and France?

That, again, is what the Council of National Defense puts before you—do your part by working, by striving to keep business good, by making money so you can spend money, and let others make money. Thus we will all have enough and to spare, can pay our bills, help our allies, and be a real factor in winning the big fight.

Photographers of America have just as big a chance to help as any other class of workers. If you want to fight for your country, there are plenty of recruiting stations. But if khaki and a gun are not for you, then you can do your bit behind the lines—and this is the way.

DON'T SLACK UP.

*

When photographing a street view take no notice of the crowd of children who want to be in the picture until you have focused and put the plate in position. Then go around to the front of the camera, pull the focusing cloth over your head, and pretend to be taking the view in the opposite direction to the one you have focused. In a few minutes the children will move to the back of the camera and you can quickly expose your plate.

THE SHUTTER THAT NEVER STICKS AND ALWAYS ON THE JOB
—THE—
Packard Ideal Shutter
MICHIGAN PHOTO SHUTTER CO., Makers
Other Makes Repaired KALAMAZOO, MICH.

OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

How Much the Landlord of a Rented Store Building Can Interfere with the Tenant

Every one of the readers hereof who rents his store building will be interested in the following:

ELTON J. BUCKLEY, ESQ.

DEAR SIR:—I have been occupying rooms in the third story of a bank building as a photographic studio for the past four years, and I am in trouble, to wit:

On Christmas, 1915, I lost a whole lot of business by not having enough space, and I told one of the members of the bank that I would be compelled to move out unless they gave me more work room, a reception room, etc. They told me to stay and that by the fall of 1916 they would have me in good shape. In July the stockholders, directors, etc., decided to remodel the building out and out. Again I went to the directors and told them that I would be compelled to move out, at least during the remodeling. They insisted on my staying and said that they would not interfere with business, that the stairway would be in working order and that the elevator would only be out of commission two or three days. But when the cold wave set in, the workmen harassed me by nailing the doors until I told them that I would blow out the first one's brains that I caught nailing the doors again. Again, in the early part of December, at my best time, the elevator was taken down and was out of commission for about six weeks. The difference in my business for six weeks preceding Christmas for 1916 as compared to the 1915 was about $450 to $500. Now they are remodeling my room and I have been idle for several weeks, and the work could have been done in less than a week.

I am holding $200 back rent pending the outcome of this business—but of course they expect me to pay it. This I have every reason to believe.

Yours, * * * *

Undoubtedly a tenant interfered with in such a manner as this has a remedy, unless his lease contains, as a part of that foot or so of fine type for which leases are famous, something which gives the landlord the right to do what he has done. I doubt if the lease does contain such matter; even leases don't usually go that far.

Let me discuss for a minute just how far a landlord can interfere with his tenant's rights before the latter can do something. Assuming that the lease contains no warrant to the landlord, he can interfere in two ways, both of which are unlawful:

First.—He can make it so uncomfortable for the tenant as to warrant the latter in throwing up his lease and leaving. That is called constructive eviction, which can be defined as follows:

> Any unlawful act of the landlord, either of commission or omission, which results in a substantial interference with the tenant's right of possession or enjoyment, in whole or in part, may amount to an eviction. An act of the lessor amounting to a mere trespass and not interfering with the substantial enjoyment of the premises by the lessee, is not equivalent to an eviction.

In other words, a landlord, in order to evict his tenant, break the lease and relieve the tenant from the payment of any more rent, doesn't have to physically throw him out. If he makes himself so disagreeable that the tenant's use of the premises is seriously interfered with, the law says it is equivalent to eviction and the tenant can go.

There are a great many cases on this point in the books.

In one, a landlord agreed to make certain repairs. The tenant went in on the strength of this promise. The landlord failed to make the repairs, the building consequently became untenantable, and the tenant considered himself evicted and left. The court upheld him.

In another case the landlord of a store building dug under it, as a part of certain operations, and the tenant's business was so interfered with by the nuisance and danger of the situation that he threw up the lease and moved. The court said he was right.

The landlord in a third case rented the first floor of his building to a storekeeper and himself ran a store on the second floor. Drippings from his stock of salt, tar and other things leaked through on the stock of the first floor, and after protesting without result, the first floor tenant moved out. The court decided in his favor also.

There are also cases as to what a tenant's remedy is when his landlord upsets him by rebuilding the rented building. It has been held that when rebuilding is for the tenant's benefit, and the landlord does not intend to deprive him of the use of the building, it does not amount to eviction. Nor is it eviction when the rebuilding is long delayed, nor when the result of it is to make the premises somewhat smaller. It is eviction, however, where the repairs are not shown to be necessary or desired by the tenant, and where the result of them is to materially diminish the value of the premises to the tenant. And certainly it is eviction where the tenant is actually prevented from carrying on his business.

Where the landlord's interference amounts to eviction, and the tenant goes, he can recover all the damages he has suffered, including his lost profits, if he has lost any. And of course he is released from the lease.

Second.—A landlord may interfere with his tenant in ways not important enough to amount to eviction. In that case it is trespass, and damages can be recovered for that, too, but the tenant is not relieved from the rent or the lease.

In the correspondent's case, his landlord was unquestionably guilty of one of these offenses. Which was it? I believe it was the first, because for a time he was almost prevented from conducting his business. I think he could have considered himself evicted, and moved. He did not, however, elect to treat it as eviction, and stayed on. He can still treat it as a trespass, however, and can collect all the damages from his landlord that he can show he sustained.

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Light-Tight Boxes for the Printing Room

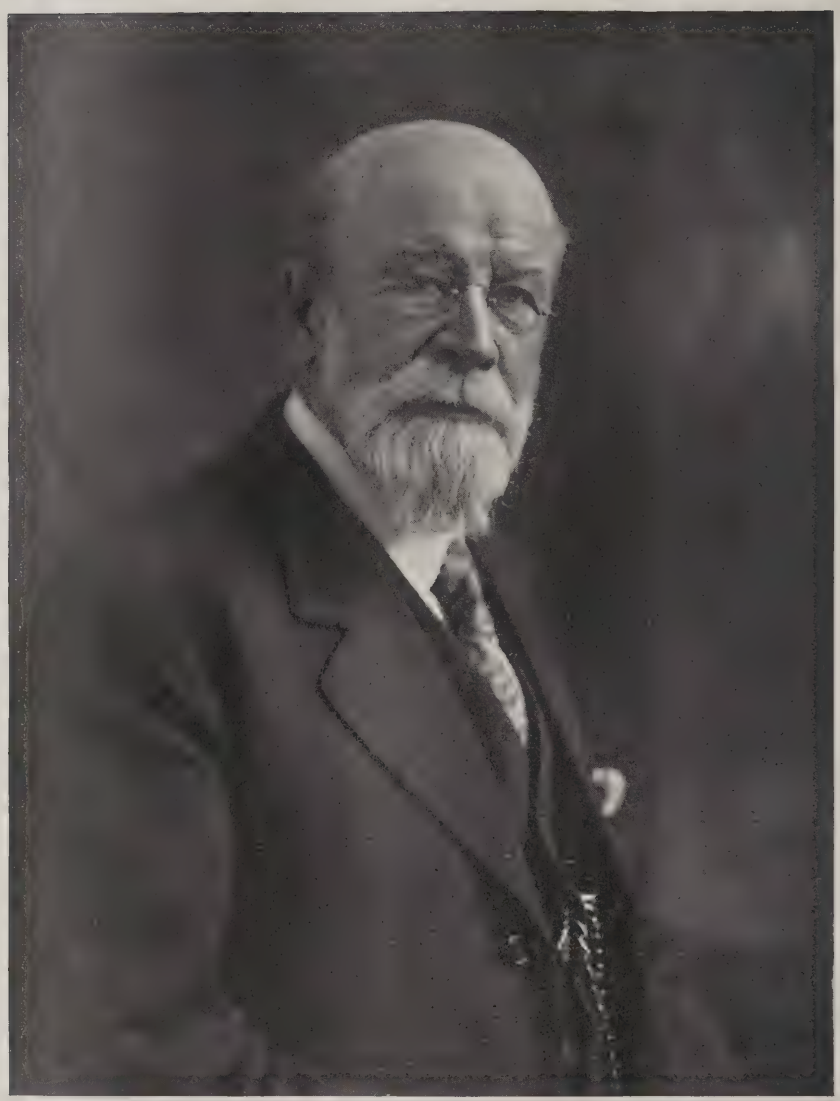
The one thing that is most conspicuous by its absence in the average printing-room is a light-tight box for exposed or unexposed paper. The packets or boxes in which sensitive paper is issued by the makers are usually most inconvenient as regards rapid opening and closing, and as regards light-tightness when closed. (In the latter respect a few makers cannot be found fault with.)

I have made several very convenient boxes at various times in this way. First decide the size and depth desired, always allowing room to get the fingers around to pick out the paper, and make a frame of thin wood to that size, the width of the wood being the depth of the box. Three-ply can be used, if care is taken, but half-inch stuff makes a much more serviceable box. Another frame is made of a depth of about an inch, and about half an inch larger each way than the first, so that it will drop over it and leave a space all round quite slack. A sheet of cardboard is then glued and tacked over each frame, the second frame forming the lid. Brown paper strips are pasted over the edges and corners to make a secure job.

The advantage of this sort of box lies first in its cheapness, for every photographer has old mounts or soiled enlargements suitable for the top and bottom, and then in the great convenience in use, for the lid is light and loose and is lifted by a touch, and again the box is instantly closed by dropping the lid, the loose fit making this certain. At the same time accidental opening is not likely to occur. I have found these boxes particularly useful in large sizes.—MURSTON.



Gerhard Sisters
St. Louis, Mo.



L. F. HAMMER of St. Louis, Mo.,
who recently celebrated his 83d birthday.

Business Getting Schemes

FRANK FARRINGTON

Many manufacturers are glad to accept from a local business man a supply of pay envelopes on which the business man prints his advertisement, thus getting his message into the hands of the employees at the very time they get their money, and doing it merely at the cost of the inexpensive little envelopes. In addition to the necessary printing on one side of the envelope, following the form desired by the manufacturer, on the other side you may print the message from your studio in some such form as this: "One of the dollars inside is worth more than the rest. It is the dollar you take to Brown's Studio and pay for a dozen of our famous, popular priced photo-miniatures. We get $1.25 regularly for this work, but we are making a special offer to you who get this pay envelope, of a lower rate, $1, good today or Monday."

If you are in a factory town and want the business of the factory people, such a plan as this will help get some of the money that otherwise would be spent in amusements on Saturday night. You might use an envelope just the size of the special photograph you want to advertise and call attention to the fact. You might even imprint on the envelope or slip inside a halftone from one of the "photo-miniatures" to make it more alluring.

GETTING NAMES OF PROSPECTS

Most photographers would willingly give something to know the names of a number of prospective customers for important purchases of photographic work. It is always possible to uncover some such prospects by offering a premium for the information. Get up a circular addressed to the school children, saying you will give a baseball or a doll, or some other attractive and yet inexpensive article to anyone bringing you the name of a relative who is talking of having some pictures taken. If you are afraid the children will take advantage of you, give them merely a nominal souvenir for the name, the real prize to be given when the person named gets the pictures taken at your studio. Your circulars may be distributed among the children as they come out of school and should contain a blank on which to fill in the name of the prospect.

ADVERTISEMENT SCRAP-BOOK

In order to stimulate interest in the advertisements of your studio, it is a good plan to offer a prize or several prizes for the best scrap-book made and turned in of your newspaper advertisements. The requirements for the prize winner should be that it be the most complete and that it present the advertisements in the best arrangement and with the best two-line comment under each. When it comes to awarding the prizes, have a display of the scrap-books at the studio for certain days and thus make it obligatory upon everyone who wants to find out about it, to come in and see the award list. Announce as judges a committee of unbiased parties, perhaps a newspaper man and a bank official. In announcing this contest as in announcing all contests, in order to comply with the postal laws regarding such matters, don't forget to give the date of the closing of the contest and a statement of what will be done in case of a tie.

PAYING FOR READING THE ADVERTISEMENT

There are various methods of paying the recipient of your circular or booklet or letter for reading it. One of them is to enclose a brand new penny with the circular, stating that it is sent to pay for a minute of the person's time. Another is to send a check for one cent for the same purpose. A cent a minute may be said to be paying for the time at the rate of six dollars a day on a ten-hour basis. Of course, it will take the person more than a minute to read the advertisement, but it is up to the advertisement to hold the

attention of the reader when the penny has secured it. A circular headed, "Here is pay for a minute of your time," will be pretty sure to get read, when the money is right there to make it a cash deal.

NEW FOR OLD

You will get a considerable number of sittings if you make an offer like the following: "To any person bringing in a photograph made in our studio more than ten years ago, we will give free a sitting and a new photograph in exchange for the old one." Of course, the old photograph is valueless and is merely asked to develop attention and bring in a patron. The profit on the transaction will have to come from orders received for more than the one photograph. It is a pretty safe proposition, because people who have the ten years old photographs will be good prospects in many ways.

"BAKER'S DOZEN" DAY

If there is one day in the week when you have exceptionally poor business and if you would like to change some of the work over to that day, you can do it in some such manner as this. Announce in your advertising that for a time you will make Friday "Baker's Dozen" Day, explaining that by that you mean that all sittings made on that day of the week will entitle the sitter to thirteen photographs for each dozen ordered. Go into sufficient detail about the reason so that it will seem fair and reasonable to people that patrons of one day should be given the advantage over those of other days. Make it plain that it is worth something to you to have people come on Fridays because you are overworked on other days. This provides a form of special offer without really cutting prices.

THE MYSTERIOUS PHOTOGRAPH

Secure permission from some well-known man about your town whose photograph you have, to make use of it in the following manner: Take a sharp knife and cut out such portions of the features as will spoil the complete likeness and yet leave certain pronounced characteristics of countenance. Mount the card on a larger card and display it where the passing public will see it. Offer a prize to everyone who will come in and give the right name of the original. In order that the name may not become public property at once and spoil the plan, have each visitor fill out a slip with his or her name, writing in the name of the guess as to the identity of the man in the mutilated photograph. Save the slips and on a designated day announce the man's name and award the prizes.

FREE POST-CARD OFFER

In order to stimulate the orders for some style of work or to introduce it, it may be worth while to offer to give free with each dozen ordered, a dozen post cards from the same negative. Make it plain that the order will not be accepted for half a dozen with half a dozen post cards given. Give no premium unless the full dozen is ordered. It may be a good plan, too, to stimulate the cash payment feature by insisting that in order to secure the premium, the dozen photographs be paid for when the sitting is made.

FORESTALLING COMPLAINTS

In order to get ahead of some of the people who might go away with their work to complain that it was not right and that they were not satisfied, imprint on the envelopes in which you deliver all jobs, the following: "If you are satisfied with this work, tell others. If you are not satisfied, tell us. The deal is not completed unless you are satisfied." This will prevent some people going away to kick outside when they have never intimated to you that they were dissatisfied.

EVERY TENTH PATRON

Advertise that for a month you will refund the price of the job ordered by every tenth patron. Announce that this applies only to money paid in and that the customer ordering and paying for only a part of the work ordered or delivered, even though one of the lucky customers, will re-



To Prevent Misuse of the Flag

CHAIRMAN D. A. R. COMMITTEE TO PREVENT DESECRATION OF THE FLAG

THE FLAG of the United States had its statutory beginning on June 14, 1777, with thirteen stripes, alternate red and white; thirteen stars, white in a blue field, the stars five-pointed. On April 4, 1818, "An act to establish the flag of the United States" provided for the addition of one star on the admission of every new State, to take effect on the next succeeding Fourth of July. On October 29, 1912, President Taft established the proportions of the flag, its length one and nine-tenths times its width, in executive order No. 1637.

To-day the union (the blue field) contains forty-eight stars, "six rows of eight stars each, with the corresponding stars of each row in a vertical line." The union is in the upper left-hand corner, is two-fifths of the length of the flag, crosses seven stripes and rests upon the eighth, which is white. The rules are fixed. No other arrangements, no other proportions can be called the United States flag.

Many who keep within the letter of the law to prevent desecration of the flag nevertheless show it great disrespect, usually thoughtlessly. Its misprinting, its misproportionment, its misuse, its careless soiling, its neglect, may be avoided by observance of these five simple rules:

1. Display Old Glory from its own pole, by day only, with union at top of pole.

2. If no staff or pole is available, hang the flag undraped against a wall, right side out, which will bring the union in the upper left-hand corner if the stripes are horizontal, or in the upper right-hand corner if perpendicular.

3. Put it higher than your head.

4. See that the flag you sell and the flag you wear is not of a type obsolete since 1912. Let it have forty-eight stars in even rows, with its length one and nine-tenths times its width and two and one-half times the length of the union, the latter crossing seven stripes and resting upon the eighth, which is white.

5. For draped decorations and profuse expression of the patriotic spirit use the red, white and blue without stars. Give the flag itself an elevated, conspicuous place.

ceive in rebate only what has been paid. This plan, if agitated, will increase business for the month, because people who are about ready to have work done will see the advisability of having it done that month and taking advantage of the possibility of getting it for nothing. It is perfectly obvious that the plan will stimulate cash payments because nobody with good judgment is going to run the risk of losing a rebate of five dollars merely by letting it go on the books for thirty days. Keep the record of customers or sittings secret and announce the lucky ones only at the end of the month. In this way you will avoid having any trouble with people trying to figure out when to come to be one of the free ones.

"HEART TO HEART" ADVERTISING

A catchy circular can be made on the following plan: Get up a folder with a large red heart printed on the front page under the heading, "Heart to Heart Talks," or the circular may be cut out in the shape of a heart, having a red cover. Inside, heart-shaped ornaments may be used on the pages, between the paragraphs and elsewhere, or a large heart may be outlined in red ink on the page and the reading matter superimposed upon it. Such a circular will be very effective in sending to your mailing list either at St. Valentine's season or at any other time. In this circular, tell the policy you follow in your dealings with the public and make the whole rather an intimate discussion of your service and relations with patrons.

OLDEST PHOTOGRAPH CONTEST

An offer of a prize or of a half-dozen good photographs to the person bringing in and leaving for exhibition the oldest photograph, will produce a very interesting lot of family relics. Make it a stipulation that each photograph submitted must be accompanied by a written statement as to its age. This will place the responsibility definitely upon the exhibitor and reduce your work of awarding to a merely mathematical task. When the photographs are all in, hold a two or three days' exhibition which you can advertise extensively. It will bring in all the interested exhibitors with their friends and many others and will be an event that will give people a good deal of pleasure, especially the older people of the community who will learn through your advertising that the photographs are of people and scenes dating back many years.

"I Had a Poor Light"

It is a common occurrence to hear the apology for bad performance in photography—that the conditions were most unfavorable and that the work would have been better with impediments removed. The character of the illumination is the principal scapegoat for blame, and the excuse is imagined to have validity. Much has been written, and much that is excellent, about the studio light. It is a subject predominant in the thoughts of most professionals and it is commendable to secure the best appliances. A good workman is known by his tools, and while it may be true, it is true also that a good workman is not conquered by the impediment of poor tools. The possession of a well-controlled light is a consummation "devoutly to be wished," but it is not the end-all in photographic practice. As a matter of fact, the trouble really is not in imperfection of illumination but in the inability to control it. This inability would prevail with the possession of the best appointed studio appliances. Every light, no matter how perfect, has to be managed in an intelligent way. If it is not properly controlled it gives worse results than a defective source of illumination controlled by a master. Consequently, if it is but a matter of degree, then, while some lights may be harder to control than others, it is possible to take any light and so manipulate that it becomes a pliant and efficient tool of the operator. Why does one man make soft

"CALCARD MOUNTINGS"
ARE MADE BY
CALIFORNIA CARD MFG. COMPANY
SAN FRANCISCO, CALIFORNIA
STYLE — WORKMANSHIP — QUALITY
"CALCARD MOUNTINGS" stand for "EXCLUSIVENESS"
:-: Eastern Representatives :-:
M. M. FREY, - - - 30 E. RANDOLPH STREET, CHICAGO, ILL.
H. L. BURD, - 3735 GRAND CENTRAL TERMINAL, NEW YORK, N. Y.
W. A. LEONARD, - 3735 GRAND CENTRAL TERMINAL, NEW YORK, N. Y.

delicate work, evenly balanced in illumination under a certain skylight, and another get, under the same, boldness and vigor? —both effects are pleasing. Simply because each photographer has different ideas and harnesses the light accordingly for the conveyance. With a naturally good light it may be a simpler matter, but the thing to bear in mind is that if we find our light not a tractable one to which we may give the reins, we must put on the check-rein and guide it accordingly.

There are, it is true, some lights which are too "cussed" to bother with, not worth while the effort spent upon them—uncontrollable—just as there are some horses which have tricks, which make it advisable to hitch them to a cart instead of a chariot. On the other hand, some lights, like a horse, too, have defects which may be educated out of them and become most efficient and manageable. A poor driver can spoil the gait and manners of the best horse and so can an ignorant operator misuse the best light.

Are you controlling your imposed light and trying to educate it to do good service, trying to discover its capabilities? Be assured that if you do not habitually accustom yourself to look for those finer and more subtle gradations of light and shade, and use your power of discernment, your work will be tame and unprofitable, even though you have the best equipped studio in the land.

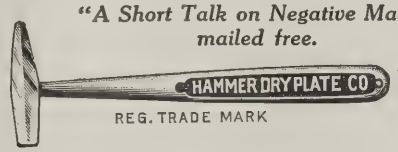
At no season are the demands upon the photographer's resources so great as in the Spring. They are best met by

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210 North 13th Street PHILADELPHIA

Men Well-Known in Photography



E. N. BRIDGES, Rochester, N. Y.

Mr. E. N. Bridges, for a number of years connected with one of the best known photo-mount firms of the country, has organized a new corporation under the name of the E. N. Bridges Photo-Mount Co. They have a newly equipped and well-stocked factory at Rochester, N. Y.

KEEP on trying, keep on doing. Don't let your energy wane and you will make progress whilst others stand still, for "the man who wins is the man who tries, who never falters, never lies."

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of all other dry plate manufacturers
Cramer Crown Plates
may always be found. WHY?
THINK IT OVER!
For Over 30 Years AMERICA'S STANDARD PORTRAIT PLATE
G. CRAMER DRY PLATE CO.
NEW YORK ST. LOUIS CHICAGO

Photographing Glassware

One of the difficult problems that comes to the professional worker now and then is the photographing of some object which is troublesome on account of its reflections. It may happen that the reflections require to be rendered in the photograph, as with diamonds or cut-glass ware, in both of which cases the scintillations, that is, the reflections from the cut and polished facets, constitute the beauty, or one of the beauties, of the object. With such objects it will be found an advantage to use a background of fairly dark tone, so that the shining facets will be thrown into crisp relief. It might be urged that diamonds are usually seen against flesh and cut-glass ware on a snowy tablecloth; but in both cases the influence of color must be remembered, and this is to be compensated for in some way in the monochrome photograph. The object usually requires lighting from the side or even partly from behind, though it is not possible to work to a formula, because cutting varies, and the effect naturally depends on which of the facets reflect the light, the angle of incidence equalling the angle of reflection. In other cases the glassware may give trouble because its reflections are *not* wanted. That is, it may be desired to photograph through it, leaving its presence as little obvious as possible. This sort of thing often occurs in working in museums and particularly when curved glass surfaces have to be dealt with. The sovereign remedy is to fix up a curtain or screen of some black material, preferably velvet, in front of the objects, taking care that this screen is large enough to cut off the light which is being reflected from the glass surface. The lens must be pointed through a hole cut in the velvet screen, and it is often a good plan to cover the bright brass of the lens hood with a strip of black velvet pinned round it.—*British Journal of Photography.*

LIGHT AND SHADE AND THEIR APPLICATIONS
By M. LUCKIESH
The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results.
Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.
The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.
This is a book the photographer has long desired.
135 Illustrations, 10 tables and 266 pages. Price, cloth, $2.50 net. We can supply the book at the listed price.
FRANK V. CHAMBERS, 212 North 13th Street, Philadelphia

$300 Cash Reward

For the return of the following property which was stolen from KAUFMANN & FABRY CO., 425 South Wabash Avenue, Chicago, Ill., on the night of Saturday, May 5, 1917.

The following is partial description of the property involved:

1 30-inch focus Goerz process lens.
1 19-inch focus Goerz Dagor, Series III, No. 9, Serial No. 22146.
1 19-inch focus Goerz Dagor, Series III, No. 9.
1 12-inch focus Goerz Dagor, Series III, No. 6, Serial No. 180902.
1 12-inch focus Goerz Dagor, Series III, No. 6, Serial No. 229928.
1 12-inch focus Goerz Dagor, Series III, No. 6.
1 9½-inch focus Goerz Dagor, Series IV, No. 4, Kolios shutter.
1 8¼-inch focus Goerz Dagor, Series III, No. 3, Serial No. 87417.
1 8¼-inch focus Goerz Dagor, Series III, No. 3.
1 4½-inch focus Goerz Hypergon-Doppel-Anastigmat, Serial 119880. Mounted in front board.
1 6-inch focus Goerz Formulæ Ross Wide Angle, gun-metal finish.
1 5¼-inch Zeiss Wide Angle, Series V, No. 360100.
2 10½-inch Turner-Reich Convertible Anastigmat, Series II, with shutter. Front lens marked 24-inch and back lens 18-inch. One lens numbered 84232 and the other 84084.
1 10-inch Bausch & Lomb Optical Co. Convertible Protar Anastigmat, with two barrels and three lenses. Barrels have name of Lawrence & Co. engraved on same.
1 5¾-inch focus extreme angle Bausch & Lomb Optical Co.
1 8-inch focus wide angle Bausch & Lomb Optical Co.
1 12½-inch focus Sweet, Wallach & Co. Symmetrical Convertible.
1 8 x 10-inch Imperial Extreme Angle, No. 133.
1 8 x 10-inch Scientific Wide Angle.
1 6½ x 8½-inch Bausch & Lomb Optical Co., Auto. Shutter Series II-B, Number 1085008.
1 Victor Lens made by Rochester Optical & Camera Co., with Bausch & Lomb shutter.
1 4 x 5 Badger Camera with seven holders and carrying case.
1 4 x 5 Ensign Reflex Camera, carrying case, plate holders and film pack adapter.
1 4 x 5 Speed Graphic made by Folmer & Schwing.
1 Todd Protectograph for checks.

*

Fixing Handwork

If pencil or stump has been used on a bromide print it is possible to fix it very simply, so as to allow the print to be rubbed with bread or India rubber when necessary for cleaning purposes without removing any of the work. The method is to hold the dry print two or three inches from the spout of a kettle in which water is boiling briskly. The steam makes the surface moist, and the warmth softens the gelatine just enough to hold the black lead, but not enough, if care is used, to damage the surface or the image.

:: :: DEATHS :: ::

THOMAS LOFTUS

Thomas Loftus, formerly Grand Rapids, Mich., died at his home in Hollywood, Cal., on April 30th. The police of that city are seeking a woman who is believed to have sent him some poisoned candy at Easter.

MRS. FRANCES PACH

Mrs. Frances Pach, wife of Mr. G. Pach, of the firm of Pach Brothers, photographers, died on May 9th, at her home, No. 1135 Park Avenue, New York, after a lingering illness. She was sixty years old. Besides her husband she leaves two sons.

What's Doing in Photography

J. F. Record has opened a studio in Wenona, Ill.

Elmer W. Greene, Needham, Mass., has filed a petition in bankruptcy.

Clarence R. Peterson, Lewiston, Minn., has enlisted as photographer in the Signal Corps.

The L. L. Soule Studio, Platteville, Wis., has been sold to H. A. Rosemeyer, of Milwaukee.

C. M. Wheeler, formerly of Marysville, Ohio, has assumed charge of the W. A. Biddle Studio, in Urbana, Ohio.

Albert Adler, formerly of Shelburne Falls, Mass., has bought the Thompson Studio, at Turners Falls, Mass.

The Kodak and Premo catalogues for 1917 are just out and contain many new things. Write to the Eastman Kodak Co., and they will be glad to mail you a copy.

L. C. Chamberlin, of Northfield, Minn., has sold his studio on Fourth Street, to Mrs. Stella Anderson, of Woonsocket, S. D., who took immediate possession.

James Horton, who a few years ago bought the Howes' Studio in Brewster, Conn., has now sold that business and gone to Waterbury, Conn., where he purchased a larger studio.

B. C. Guttenstein, of Milwaukee, was elected president of the Wisconsin Photographers' Association, whose convention closed at the Republican House, Milwaukee, on May 4th. Other officers are: first vice-president, Charles Wright, Beloit; second vice-president, F. L. Fadner, Neenah; treasurer, F. R. Poe, Oconomowoc; secretary, J. W. Krosse, Milwaukee. The next convention will be held in Milwaukee.

*

To cut a throat or cut a price
Is really very much the same;
Though it may seem amusement nice,
It always is a losing game.
An enterprise is always lost
When naught for profit you allow;
Some fellows sold for less than cost—
But where are all those fellows now?

Wratten Filters

Wratten K Filters used with orthochromatic plates enable the photographer to secure the greatest color correction the plates are capable of rendering.

Wratten K and Contrast Filters used with panchromatic plates enable one to secure partial correction, complete correction or over-correction of color values so that colored objects may be photographed lighter, darker or exactly as they appear to the eye.

Orthochromatic Filters

K 1—Light yellow for use when short exposures are necessary.
K 2—Slightly darker, for the greatest correction on orthochromatic plates.
K 3—For absolutely correct rendering on panchromatic plates, but not recommended for other plates.

Contrast Filters

for Panchromatic Plates

G—Strong yellow for rendering yellow objects lighter than they appear—especially suitable for showing grain of oak and yellow woods.
A—Orange-red for mahogany, rosewood, etc.
B—Green for typewriting, rugs, etc.
C—Blue, used only in three-color work.
F—Deep red for dark mahogany, etc.

WRATTEN FILTER PRICES

	Gelatine Film	Circles or Squares in B Glass		Gelatine Film	Circles or Squares in B Glass
¾ inch, . . .	$ .20	$ .75	2⅛ inch, . . .	$ .45	$1.50
1 inch, . . .	.20	.85	2½ inch, . . .	.65	1.90
1¼ inch, . . .	.20	.95	3 inch, . . .	.75	2.50
1½ inch, . . .	.25	1.10	3¼ inch, . . .	1.10	3.15
1⅝ inch, . . .	.30	1.15	3½ inch, . . .	1.25	3.75
1¾ inch, . . .	.30	1.25	4 inch, . . .	1.60	4.50
2 inch, . . .	.35	1.40	5 inch, . . .	2.50	6.25

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ROCHESTER, N. Y.

All Dealers'.

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Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

SPECIAL NOTICE—*Advertisers desiring mail sent to general delivery at any post office will be excluded from our pages. We must have name and address as a guarantee of good faith. A number of complaints compel us to adopt this rule.*

DO YOU WANT A POSITION?

WANTED—First-class printer and dark-room man; permanent position for sober and steady worker; no Sunday work. Wire, collect, salary and experience. Burkart Studio, Peoria, Ill.

WANTED—First-class all-around man for permanent position; must be good retoucher and printer; State salary and send full particulars and samples in first letter. Hornick Studio, Johnstown, Pa.

WANTED—Finisher and general assistant. Must be good character; prefer married man. Salary $19 per week. Send photo. No Sunday work. The Swanger Studio, Milton, Pa.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Boy will start on small pay to learn photography. Best references; some experience. C. R. Burgess, Fountain Run, Ky.

SITUATION WANTED—By all-around workman in first-class studio as assistant operator, also retoucher. Western States preferred. Address X. Y. Z, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Operator and all-around man, thoroughly experienced in first-class work, sober and honest, desires permanent position. Can take full care of business as partner with lady or gentleman to run up studio. Have samples of work. South preferred. Address M. J., care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Absolutely first-class all-round man wants a good position. Has been in full charge of studio four years. Address 823, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Splendid studio; modern equipment for portrait, commercial and enlarging work; Goerz lenses. City of 500,000; terms very reasonable. Business with twenty years' reputation. Death of proprietor reason for sale. Write Swan Studio, 60 St. Matthew Street, Montreal, Canada.

Annual Convention of East Pennsylvania District

Representative photographers of the East Pennsylvania district of the National Photographers' Association were entertained in annual convention at the Niebel Studio, 237 North 6th Street, Reading, Pa., on May 2d. Men and women photographers were present to discuss the profession and to interest themselves in a number of demonstrations that marked the afternoon session.

James Shadel, of York, is president of the Eastern district and presided over the convention. Miss Ella Bell, of Lancaster, acted as secretary. Mr. Niebel, as chairman of the convention committee, welcomed the delegates.

The demonstrations set forth methods in lighting and posing. A living model was used. The convention was also featured with several interesting photographic exhibits. One of the exhibits was arranged by the National Association, another by the East Pennsylvania district and still another by Mr. Niebel. The exhibits were open to the public from 6 to 10 o'clock. Demonstrations of the afternoon session were given by Walter Miesse, of Lancaster; James Shadel, of York; Milton Blazier, of Lebanon, and Mr. Kellberg, of Harrisburg.

John B. Dampman addressed the convention on "Advertising and Photography." Most of the delegates present came from Philadelphia, Harrisburg, Lebanon and Lancaster.

Before adjourning the photographers decided to meet again in September at York. The summer picnic and outing of the district organization will take place in July, at Paxtang Park, near Harrisburg.

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SUSSMAN PHOTO STOCK CO.
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(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

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Art and Pleasure

JOHN BARTLETT

The philosophers tell us that the object of art is enduring pleasure. This definition may be metaphysically true, but is not very convincing to the ordinary mortal. The man in the street—what does he understand by art? To us it has a very expansive application. We use the term glibly in talking about or criticising a painting, a piece of sculpture, or architecture, or music, or poetry, and we photographers even dare to inject it in our photographic talk about pictorial effect. But to judge from the pronouncements we hear from the mouths of the critics, art is anything else than a purveyor of pleasure. From these opinions we must conclude that it is more a begetter of pain. Its contemplation has evidently upset their equilibrium.

All the various modes of artistic enjoyment differ essentially from one another. They seem so unlike, address themselves to different senses, yet they all converge to a common essentiality which gives us a right to the use of the abstract term "Art."

Now what is this one essentiality, inherent, in the mass, showing itself in all alike, whether we are contemplating sculptured stone, painted canvas, sounds in music, words in poetry or chemical stains on a white piece of paper? What does this "Art" do that makes it so different in action from other mental operations?

In life we do two things—we work or we play. Things are useful or merely delightful. Exercise of power gives us pleasure and even if we have no useful end to which we may apply our powers, it is still pleasing to us to make use of them. Our pleasure or our play is the reflex of our work. Every motion of our muscles, exercised even under constraint to perform our tasks, gives to our bodies a reflex of pleasure. We rush at full speed on some serious intent to get to some strenuous business—we call it work. We spend the same muscular activity in a journey or a ball game, but now it is pleasure. We apply our mental power to mathematical analysis to solve some valuable problem and spend the same amount of energy on a puzzle. Is the fundamental doctrine true, that all art is play and is created solely for our own or for others' pleasure?

There is, anyhow, this difference between the mere idler who dissipates energy and the artist who concentrates energy. The artist pleases others as well as himself and leaves a record to the future, and so he

is a benefactor, a purveyor of joy to the community.

We commission the merchant to supply us with needful things for comfort and enjoyment because he does it better for us than we could possibly do it for ourselves, and the profit is mutual pleasure, though different in kind. The artist explores the realm of joy and brings home the commodity of delight. The artist's reward is in the self-satisfaction that he is the agent for the gratification of the community, and moreover, in the self-realization that he has created something. This puts the artist above the mere mechanic or merchant whose delight is not in the production, but in the emolument for work rendered. The artist's capital is nature's gift to him, and nature lends only to those that are free in the disposal of her gift. Here is a capital non-transferable, a business which cannot be sold for remuneration. It is a glorious prerogative to be the minister of nature for the distribution of joy. The artist is a moral teacher, influencing humanity by the exercise of a function conferred upon him by a gift of nature. There is a dignity in his profession, elevating him above that which ministers solely to our material necessity. His is an exalted and refined joy which grows the bigger for himself the more he dispenses it.

The Photographer as a Patriot

C. H. CLAUDY

My hat's in my hand to him—the American photographer. For if the number of inquiries I have is any criterion as to the number the War Department has, about half the picture makers in America are trying to "join something" and go and fight!

And just because so many photographers seem puzzled as to what they can do and how they can do it, I am moved to make some extracts from letters I have written in answer to their questions, believing it will interest many others, even those who don't want to be making and filling trenches, just yet.

(1) There does not, as yet, appear to be any demand by either Army or Navy for the services of photographers as photographers. Photography plays an important, but incidental part in the actual operations of war. The Signal Corps and the Aero Squadrons will do much photography, but it is of a very special kind for which portrait work does not particularly fit any one. Enlisted men, who are skilled photographers, will undoubtedly find some opportunity to give their skill to Uncle Sam, but they are not needed as dark-room men, printers, etc., at the present time.

(2) Certainly a capable photographer could apply for, and probably get, a position in the Officer's Reserve Corps, providing he has the necessary physical qualifications, can pass an examination and satisfy the Examining Board of his mental fitness. Such qualifications are made to the Commanding General, Department of the East, West, South, etc., wherever you are located. You are required to answer certain questions on a blank provided for the purpose, forward three letters from people who know you, and signify your willingness to accept a commission if it is offered you.

If your application is favorably acted on, you receive orders to report to the nearest examination point, where you are physically examined, and then questioned in your knowledge of military science. If your replies are satisfactory, you may be awarded a commission shortly thereafter. If you fail in the examination, you can take it again, this time written instead of oral. If you desire to attend a training camp, make application in the same way as for a commission, only stating your desire to be sent to a training camp.

In a training camp, it looks now as if

you would receive $100 a month besides certain allowances, and of course food, clothing and shelter, during the three months' training. If you have or get a commission, you may be ordered to a training camp, where you will receive the pay and extras of the grade to which your commission entitles you. It is not yet decided (at this writing) whether men in training will or will not receive the $100 a month, unless they have already been commissioned.

The War Department wants men of judgment, standing and education for these training camps. It wants men up to forty-four years of age, and prefers them over thirty to under thirty. But young men will have a splendid chance to work into jobs in the regular army, which should be some compensation, at least, to those who like a military life, for the smaller pay and allowances of a second lieutenant—which is the grade to which very young men will be appointed when they receive their O. R. C. commissions.

Only men of recognized education, or those who can show diplomas from educational institutions, are wanted for Reserve Corps Officers. The mental examination for educational qualifications may be taken or omitted, as you desire, if you can convince the Examining Board of your educational qualification without an examination. In the event you are permitted to skip the mental examination, you are graded 70 in it.

(3) There is an enlisted Reserve Corps as well as an Officers Reserve Corps. Men who are skilled in many lines can get positions in this enlisted Reserve Corps, which may give them the kind of duty they want in time of war. At the present time, there is, for instance, a demand for both cooks and chauffeurs in the Enlisted Reserve Corps—the former for all branches of the service, the latter for the Motor Transport work of the Quartermasters Corps.

(4) There is not, as yet, any legal civilian reserve. The nearest approach to it is the Boys' Working Reserve, U. S. A., which is for lads up to nineteen years of age, who enroll for service on farms. There seems, however, every prospect that there will be a civilian branch of the Reserve Corps, in which men and women can enroll or enlist, for such services of a non-military character as they may be called upon to render.

(5) The report that the Secret Service is anxious for the services of men who will serve without pay and pay their own expenses is not true. The United States Government cannot accept gratuitous service except in certain specified commissions and instances, all prescribed by law.

(6) Any real information regarding "alien enemies" and their activities against the United States should be given to the Chief of Police of your city or Sheriff of your county. It should not be written to any government department or official in Washington.

(7) Violations of respect to the flag should be similarly reported to the police. The flag is protected by law. It is civil, not military law and enforced by civilian officers of the law. It is not against the law to remain seated while the national anthem is played—only against decency and common sense. A military or naval man can be punished for remaining seated while it is being played, but not a civilian. Such infractions of courtesy to the national emblem need not be submitted to the police.

CULTIVATE a pleasing voice. Use good, plain English, eliminate slang and high-sounding words, likewise the spicy story and profane language. It goes with some, but not with the majority of buyers.

Does Your Fire Insurance Insure?

FRANK FARRINGTON

You can probably tell off-hand how much insurance you are carrying on your studio and its contents, but can you tell whether or not you will get the money in case of fire? In the cold, gray dawn of the morning after the fire, will you be able to look over the premises where you were doing business the day before and say to yourself, "Well, it might have been worse. I've got insurance enough to get a new outfit?"

It is not that you have reason to doubt the soundness of your insurance companies or their ability to pay their losses, or their honesty and fairness as compared with other companies. Most companies are sound enough and fair enough. It is not that your policies are not perfectly good policies, because, no doubt, they are standard forms, recognized and approved by the State laws and by the insurance department. The question after the fire will be, whether you have realized just what was your part in the contract and whether you have lived up to it.

Having a good policy does not mean that your responsibility ends with paying the premium. An insurance policy is a contract and, like all contracts, it has two parties to it, each of whom must do certain specified things.

If you think your policy is going to mean anything more favorable to you than the terms in the policy mean at their most unfavorable interpretation, you will be disappointed. If you think you can hold the company on the verbal promises of the agent, not incorporated in the contract, you will be mistaken. Don't take the agent's word for anything not set down in black and white. When you have a fire you will be doing business with a different department of the organization. Writing insurance is one thing and adjusting losses is another and it is done by a different man.

The only place where a verbal contract has any standing is when you make a verbal application and await the arrival of the policy. A properly made verbal application that can be substantiated will hold, but it is better to have a "binder" or temporary contract to protect you until the arrival of the policy.

There is just one proper time for making sure of what your policy contains, and that is when you accept it, or if you did not do it then, right away, now. After the fire starts it will be too late to obtain any special permits or to get changes made in your warranties. The loss will be adjusted on the basis of the existing form of the policy, not on what you thought or supposed or hoped it contained.

You would not think of entering into any other form of contract involving so much money without even reading the contract, fine print and all, but *have you read your fire insurance policy?*

If you have neglected to find out just what your policy means in every particular, don't go to bed tonight until you have made sure, even if you have to get the agent up to explain. Every provision in the policy that places responsibility upon you must be kept or the company will refuse to pay on the ground that you, the assured, have not complied with the terms of the contract.

See that your policy fits the present conditions in your studio. If you have been in the same location for a number of years, you perhaps have simply had your policy renewed from year to year. Perhaps changes in the building or in your methods or equipment have made the old policy useless. Find out whether it still protects you and do it now!

I don't know what your resources are, but unless you have considerable money outside of that invested in your business, you need to be well insured. If your capital is all tied up in your home and your business, insure to the limit.

The "old line companies," so called, are properly regarded as the standards of insurance safety, but it does not follow that a small mutual company may not be perfectly safe if its risks are widely scattered. The secret of the soundness of an insurance company, after honesty of management, is a wide distribution of risks so that no one fire can cause a heavy loss.

Any business man knows the danger of giving false information with an insurance application, when it might serve to reduce the rate or make the risk seem more desirable, but not everyone realizes that the omission, intentional or otherwise, of important information, may prove fatal. Omission of part of the facts may be taken as indicative of intent to defraud, thus invalidating the policy. It is necessary to tell *all the truth* as well as to avoid falsification.

If you keep any gasoline or benzine, saltpetre or other explosive on the premises, be sure you have no more than the policy allows. Have a lightning clause inserted in your policy. Have a clause allowing concurrent insurance without the necessity of securing special permission. If you secure a special rate on the 80 per cent coinsurance clause basis, be sure to keep your insurance up to 80 per cent of the value of the property or you will not get the full amount of your insurance. (See editor's note.)

Do you use electricity? If so, does your electricity permit justify the use you make of the current, and is your wiring in shape to stand inspection? The Standard Electricity Permit will make interesting reading for you if you have never read it. It might make expensive reading if you waited to read it *after* the fire.

When you have a fire, there are important things to do after the fire is out. First, protect your property from further damage. Inventory it. Get the premises in the best possible condition—if there are any premises left. Notify the company of the fire in writing. Then get a "proof of loss" blank from the agent and fill it out and swear to the contents and forward it to the company. Failure to send the company sworn proof of loss within 60 days of the date of the fire will probably cost you your insurance money.

Be sure that no part of the building in which you are located, no old roof or shed, falls down without your taking the fact to your insurance agent. There is a clause in most policies which reads, "If a building or any part thereof fall, except as a result of fire, all insurance on such building or on *its contents* shall immediately cease." That is a drastic clause and worthy of attention by every tenant in a building that is old.

Don't assign your insurance policy to anyone without first obtaining permission from the company. The policy is very explicit about this and a form for permission and for assignment appears on the back of most policies.

Do not place a chattel mortgage on insured property or in any way reduce your interest in the property to anything less than absolute ownership. If you have occasion to employ a mechanic in repairs for more than 15 days, notify the agent. If the risk of fire is increased by any means within your knowledge you must notify the agent. If you want insurance to cover fixtures, office furniture, signs and awnings, have them specified. In the studio the value exists in things which are not common to other business places, so it is best to have the important items enumerated in the policy.

We have all heard more or less about fire insurance companies trying to crawl out of paying their losses, escaping on a technicality. Well, we have to admit that they are apt to settle in a technical manner, but that is all the more reason for the policy holder seeing that he understands the situation and lives up to his part of it.

There are many photographers who have only their fire insurance standing between them and bankruptcy in case of a total fire loss, and a large percentage of these men

have never even read their policies. If I were selling supplies to such men, I would feel like sending a representative to them at once to go over their policies with them —for my safety if not for their own.

Read your policy. Read it from beginning to end and take time to read it intelligently and understandingly. If there is anything about it that you fail to understand, get the agent to make it plain. Don't remain in doubt and don't take anything for granted that is not stated in the policy. And finally, remember that your policy expires on the stroke of the hour. A fire a minute after the policy expires will no more be covered by that policy than a fire a year after its expiration.

Of course, you know that your fire insurance policy does not cover loss by war, insurrection, riot or usurpation of power by military authorities. If you want protection under such conditions, you will have to secure it in some other way than through the regular insurance channels.

[There is what is called a 100 per cent clause that you can secure, that is, insure your stock and fixtures to the full and actual value. In cases of this kind there is a 10 per cent reduction in the cost of the premium. In other words, if your rate is $1.00 per hundred, you'll get it for 90 cents. We attach this clause, also an endorsement for lightning—both will be of interest:

100 PER CENT REDUCED RATE AVERAGE CLAUSE

"In consideration of the reduced rate at which this policy is written, it is expressly stipulated and made a condition of this contract that this company shall be liable for no greater proportion of any loss than the amount hereby insured bears to 100 per cent of the actual cash value of the property described herein at the time when such loss shall happen, nor for more than the proportion which this policy bears to the total insurance thereon.

"If this policy be divided into two or more items, the foregoing conditions shall apply to each item separately."

LIGHTNING CLAUSE

(Excluding Damage to Electrical Apparatus)

"This Policy shall cover any direct loss or damage caused by Lightning (meaning thereby the commonly accepted use of the term 'Lightning' and in no case to include loss or damage by cyclone, tornado, or wind-storm), not exceeding the sum insured, nor the interest of the insured in the property, and subject in all other respects to the terms and conditions of this policy. *Provided, however,* that if there shall be any other insurance on said property this company shall be liable only pro rata with such other insurance for any direct loss by Lightning, whether such other insurance be against direct loss by Lightning or not, and provided further that, if dynomos, wiring, lamps, motors, switches or other electrical appliances or devices are insured by this policy, this Company shall not be liable for any loss or damage to such property resulting from any electrical injury or disturbance, whether from artificial or natural causes unless fire ensues, and then for the loss by fire only."

When insuring negatives, if you have specific insurance on certain or special negatives, have them incorporated individually in your policy. A good plan is to make a miniature copy for identification and have that attached to your policy.—ED., B. OF P.]

*

Rapid Solution

When crystals are placed in water and allowed to lie at the bottom undisturbed they dissolve very slowly. The solution which they form remains round about them and prevents a fresh supply of water from getting to them to continue the dissolving. This is partly remedied by shaking or stirring; but the best way of all is to place the substance to be dissolved in a little bag of muslin, or similar open material, and suspend it just below the top of the liquid. As soon as any dissolves, the solution, being heavier than water, sinks to the bottom of the vessel, and fresh water takes its place; so that solution takes place rapidly without any attention. If the experiment is tried in a glass vessel with some chemical giving a dense solution, as, for example, hypo, the solution can be seen descending from the bag containing the crystals.—*Photography.*



Gerhard Sisters
St. Louis, Mo.



The Heyn Studio
Omaha, Neb.

Correction by Development

An important factor in the production of artistic effect in portraiture is undoubtedly the possession of a well-balanced light upon the model, and we might add, a no less important factor is the manipulation of the developer, inasmuch as good initial results of illumination may be nullified by improper evolution of the latent image. This latter factor may, therefore, be regarded as the one under more immediate control of the operator. We know that if a plate is accidentally over-timed, it is not discarded as irretrievable, since it is possible to make a good negative of it by careful development. So, if by another accident or from imposed necessity, a harsh or flat light must be used, we need not despair, since it is possible here to correct by development the error of illumination.

These acknowledgments must not be understood as warranty for carelessness in lighting. The importance of carefully directing and appropriately balancing the light still pertains in force and our only object in calling attention to the correcting agency of development is the imperative necessity of exercise of strenuous care in development of improper exposures.

Carelessness or indifference in development of an indifferently exposed plate will only intensify the evil, and so a preventive is always preferable to the best cure of an evil. There are many situations in which the photographer is unavoidably involved where the effect of light and shade to the eye is agreeable, but so far removed from the average standard of softness or so utterly abrupt and harsh that one despairs of achieving pleasing effect. Even with plates exposed under uniform conditions of lighting, radically different effects of light and shade are produced according to very slight modifications of development.

There are many conditions which influence the exposure when subjected to development—temperature of developer, for instance, temperature of the air, each varying during development at opposite directions at times, amount of alkali, more or less, hardness of gelatine, amount of bromide in plate, color imparted by developer, various dilutions of developer, etc., with cross complications.

There is a special class presenting difficulty where, for instance, the light is one which is difficult of control or even refractory, that is uncontrollable, or where the light looks desirable, but is found to be harsh in the effect it produces or too flat for the plate used.

In the case of harsh lighting it may happen that either a brilliant effect is desired, or a more subdued one; the character of the illumination in both being strong. The shadows on the face and also in the drapery seem to have little or no detail, but here development may be trusted to effect amelioration. By dilution to the proper degree, we have things under control, and may secure brilliancy without harshness, or softness without tameness. Thus, you see, although the light at exposure remained the same, differences of result, both desirable, can be secured by proper manipulation of developer, which would not take place with ordinary treatment. Hence it is reasonable to infer that not only is it difficult to keep from ruining a properly balanced lighting by the character of the development, but it is equally possible by careful manipulation to get pleasing results where the conditions imposed at time of exposure are anything but favorable.

*

"These certainly are delicious snails," commented a diner at a New York hotel, as he eagerly devoured a dish of the toothsome morsels.

"First you have ever eaten, sir?" politely asked the waiter.

"No, but we don't get them where I live," said the diner.

"No?" ask the waiter. "And where is that, may I ask?"

"Philadelphia," was the laconic answer.

"Why," said the astonished waiter, "have you no snails in Philadelphia?"

"Oh, yes," answered the man, "we have them, but we can't catch them."



Xerxes Also Had a Very Rich Country Behind Him: But He Got Badly Whipped

THE newspapers are printing figures to show how many more billions in resources this country has than most of the other countries put together. I wish they would stop.

Such figures are a natural source of pride: but we have entered all of our wars on a wave of the kind of pride that goeth before a fall. And I should like to see this war an exception to our rule.

It is a time for intelligent pessimism, for the kind of far-sighted vision that England did not develop until she had been at war for a whole year.

By our entry into the war we have won the joyful acclaim of Great Britain and France and Italy and Russia and Japan: we, who a few months ago had no friend in the world, suddenly find ourselves popular again. And we like it, of course.

But as our preparations for active service drag along—as drag they always do under a democracy—we are going to be criticized by our allies, just as England has been criticized by her allies. It is going to take the utmost patience and hard work and statesmanship to hold this big, unwieldly alliance together until the war is won.

We ought to enter the fight as if we were expecting to have to bear the brunt of it alone.

We ought so to gird ourselves that if Russia were to make a separate peace, or if Mexico were to flare up, or even if England were to be weakened by the submarine, we should still be prepared to see the thing through.

Never was war fought in such haphazard fashion as our American Revolution.

Men were enlisted for three months or nine months or a year. They fought a little while, and went home at critical moments in the operations.

In the whole seven years no fewer than 393,858 men were enlisted in the Continental Army, to fight a British force of less than 150,000.

Yet at Valley Forge Washington could muster only between 10,000 and 15,000: his letters are a constant stream of discouraged complaint because of the inefficiency that rendered his efforts futile. Only two operations in the whole war were of real military advantage to us, and the last and largest of these would have been utterly impossible without the help of the French troops and fleet.

The War of 1812 culminated in the Battle of Bladensburg, where 1,500 British regulars defeated four times their number of American troops.

So sure were President Madison and Secretary Monroe of the outcome of the battle that they prepared a big banquet for the victorious officers, and then rode out to see the victory. But it was the British officers that night who ate the dinner; and the next day they burned the Capitol.

Volunteers for the Civil War were called for a period of ninety days. It was to be a three months' holiday, with gold braid and glory for all, and Thanksgiving dinner at home with the folks.

And it dragged along for four years, and cost thousands of lives that might have been saved had it been entered into as a life-and-death struggle at the start.

We *hope* that Germany will crack wide open within a few months. We *hope* that it will all be over before another spring. We *hope* that the mere contemplation of our vast resources will so discourage the enemy that it will give up in despair.

We shall do wisely if we put these hopes resolutely away. We have entered every other war expecting the best: we shall do well to enter this prepared for the worst.

"God takes care of the United States," President Taft was fond of saying.

We believe that to be true.

And our wars have been fought as if we expected Him to open the Atlantic Ocean and swallow our enemies, as He once opened the Red Sea and engulfed the Egyptians.

War is life lived at its tensest.

And, as in every other activity of life, nothing wins but dogged endurance and work—work—work.—BRUCE BARTON, in *Every Week*.

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WHICH IS NOW READY, contains some startling values. Write today for FREE COPY.

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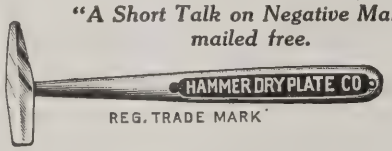
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Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work, and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.

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Kodak Advertising Competition

Type talks, but in comparison with a picture it takes it a long time to tell the story. For this reason there is particular point to the photograph on the advertising page where space means money and where the one idea is first to get the reader's attention and then to tell him something so emphatically that he won't forget it.

For years much of the impetus of the Kodak advertising drive has been supplied by story-telling photographs—not necessarily pictures made with a Kodak, but pictures that put the joys of Kodaking or the distinctive features of the Kodak right before the reader's eyes. These pictures have helped sell Kodaks and most of them have been secured through these annual competitions.

There is big money and a growing market for photographs that will sell goods. The field is one with which any photographer can well afford to acquaint himself. The 1917 Kodak Advertising Competition offers the opportunity, the experience will prove invaluable and the prizes supply incentive.

THE PRIZES

First Prize	$750.00
Second Prize	500.00
Third Prize	350.00
Fourth Prize	250.00
Fifth Prize	200.00
Sixth Prize	150.00
Seventh Prize	100.00
Eighth Prize	100.00
Ninth Prize	100.00
Tenth Prize	100.00
Eleventh Prize	100.00
Twelfth Prize	100.00
Thirteenth Prize	100.00
Fourteenth Prize	100.00

The winner of the First Prize shall be awarded no other prize and no competitor shall be awarded more than two prizes.

The contest will close November 1, 1917, at Rochester, N. Y. Circular giving complete details and rules of the contest will be mailed on request to the Eastman Kodak Co.

Something Overlooked

How often when viewing the finished photograph one is chagrined to perceive that some minor point has been disregarded; insignificant it may be in itself, but potent to effect discord by its presence in the picture, or by its incongruous association with the essential features of the composition. It is a strange fact how oblivious we often are to perception of objects which fairly cry out for recognition.

How many of us, time out of mind, while engaged in posing a figure or arranging the composition for a head study, are perfectly oblivious to some obtrusive and glaring projection in the surroundings, which mocks us at the finish for our disregard of it at the start. Our attention is so riveted upon the isolated parts that we are blind to aught else. We will confine our remarks here to portraiture. Even so manifest a part of the composition as the outline is neglected for examination as to its pleasantness on disagreeable effect.

However perfect the filling up of a picture may be (that is, its scheme of light and shade) if there is obvious to the eye an unpleasant outline the picture is never liked. The outline is self-assertive to the spectator. It is apt to particularly impress one, and hence any angularity or abruptness of curves, or bad linear combinations, overmasters all the value of fine illumination. The remedy lies in ourselves. Sometimes a finished negative reveals to one's intense regret the fact that a bush, a tree, or a part of a projecting fence seems to be growing out of certain parts of the anatomy of the subject, making the composition ridiculous by incongruity. The photographer in his enthusiasm to secure tonal values is blind to the demolishing presence of the obviously invisible.

Cultivate the faculty of close observation of every part of the composition and scan with critical eye every part of the picture.

From the Publicity Bureau
LIBERTY LOAN OF 1917
R. W. WOOLLEY, Director
Room 181, United States Treasury Building
Washington, D. C.

Stand Behind the Men Behind the Guns

BUY

Liberty Loan Bonds

AND

HELP WIN THE WAR

Interest 3½%

Issued by the United States Government.

Denominations—$50, $100, $500, $1,000, $5,000, $10,000, $50,000 and $100,000.

First payment as low as One Dollar.

You have until August 30, 1917, to pay in full for your bonds.

Ask any Banker, Postmaster, Express Company or Merchant for an Official Application Blank and

APPLY FOR YOUR LIBERTY LOAN BOND TODAY.

A Tribute to the Flag and the Safest Investment in the World.

"Wars cannot be conducted without money. It is the first thing to be provided. In this war it is the most immediate help—the most effective help that we can give. We must not be content with a subscription of two billion dollars—we must oversubscribe this loan as an indication that America is stirred to the depths and aroused to the summit of her greatness in the cause of freedom. Let us not endanger success by complacent optimism. Let us not satisfy ourselves with the reflection that some one else will subscribe the required amount. Let every man and women in the land make it his or her business to subscribe to the Liberty Loan immediately, and if they cannot subscribe themselves, let them induce somebody else to subscribe. Provide the Government with the funds indispensably needed for the conduct of the war and give notice to the enemies of the United States that we have billions to sacrifice in the cause of Liberty.

"Buy a Liberty Bond today; do not put it off until tomorrow. Every dollar provided quickly and expended wisely will shorten the war and save human life."

Secretary W. G. McADOO.

May 14, 1917.

A Liberty Loan Bond is Uncle Sam's Promise to Pay, and he is worth $225,000,000,000.

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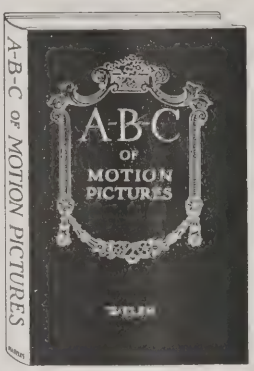


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The present work by Mr. Luckiesh considers primarily the scientific phase of light and shade. He directs you how to observe, record and control illumination to produce the varied results.

Shows you how to study the application of the fundamental principles; the effects of the distribution of light, its relation to the object illuminated and the influence of surroundings upon the scene of illumination.

The subject is so presented as to be fully within the comprehension of those who have not received a particular scientific training.

This is a book the photographer has long desired.

135 Illustrations, 10 tables and 266 pages. Price, cloth, $2.50 net. We can supply the book at the listed price.

FRANK V. CHAMBERS, 212 North 13th Street, Philadelphia

Dealers and Photographers—Attention!

In buying and selling second-hand photographic lenses, it is advisable to use the utmost care in order to make sure that the lens is genuine. It is a well-known fact that, in many instances, lenses are being sold as the product of some reliable manufacturer, while as a matter of fact the lenses have been replaced by cheap rectilinear or by even an absolutely worthless piece of glass, the original cells of the manufacturer being made use of to deceive the buyer. If a lens is not bought from a reliable dealer it is always advisable to submit the same to the manufacturer for test, which tests are generally made free of charge.

A specific case of this kind has just been brought to our attention by the C. P. Goerz American Optical Company of New York City.

A lens bearing the engraving, Goerz Series III, No. 7, focus 14-inch, No. 43711, was brought to them with the complaint that the lens was not working satisfactorily and upon test, the lens was found to be a counterfeit of the worst kind and we would, therefore, urge all dealers and photographers to be on their guard. Someone had taken the mounting of a Goerz Series III, No. 7 lens and placed an absolutely worthless piece of glass in the barrel, then palming it off as a high grade anastigmat.

*

Substituting Platinum for Silver

It is possible to turn the image of a bromide or gaslight print from silver into platinum by a method described some years ago by Professor Namias. The image is first thoroughly bleached in a solution of mercuric chloride in the same way that a negative is intensified, and, after washing, is developed in some non-staining developer. The result is a print which has its contrasts greatly increased by the intensification due to supplementing the silver image with mercury. On immersing such a print in an acidified solution of potassium chloroplatinite, such as is used for platinum-toning, the mercury in the image is replaced by platinum, and, when this is done, the silver image can be removed altogether by means of one of the ordinary reducers, such as are used for negatives. The process is a good example of the way in which a photographic image once obtained can be modified and transformed in composition; but its interest is theoretical rather than practical.—*Photography.*

VICTOR OPAKE

AN EXCELLENT PREPARATION FOR BLOCKING OUT ON NEGATIVES. IS IN SMOOTH, MOIST FORM—WORKS UP EASILY—DOES NOT CHECK, CRACK OR PEEL. WILL WASH OFF WHEN DESIRED.

No. 0—¾ oz. jar - - 25 cents.

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THE SHUTTER THAT NEVER STICKS AND ALWAYS ON THE JOB

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The Kroner Photo Print Dryer

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—and every one giving satisfaction—

THE first thought the World has today is preparedness. Have you ever been caught with a large order and no adequate method of drying your prints? If you have, you will appreciate the value of the **Kroner Photo Print Dryer** — the machine that gets the prints out with *the right curve* and no blotter expense.



Our No. 1 Machine (**Price $135**) takes prints up to 16x20. Capacity 8000 4x5 prints per day. Floor space only 32x32 inches. *Write us for full particulars.*

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Clayton Branch :: ST. LOUIS, MO.

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NEW IDEAS, combined with style and quality. We want to tell you about our 1917 line.

Mounts just to your liking and the kind that will suit your trade.

Bridges Manufacturing Co.

1026 UNIVERSITY AVE. :: :: ROCHESTER, N. Y.

Make your wants known and we can supply your needs.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—*Cash must be sent with order.*
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

Advertisements under our classified column are keyed or designated by location: (1) means that the advertiser is in the New England States; (2) means Middle Atlantic States (New York to Virginia); (3) States west of the Ohio River to the Mississippi; (4) all States west of the Mississippi; (5) States in the south, from North Carolina to Texas; (6) States in the eighth postal zone, from Arizona to Washington; (7) Canada, east from Toronto to the coast; (8) Winnipeg to Georgian Bay; (9) Winnipeg to Vancouver.

DO YOU WANT A POSITION?

WANTED—First-class all-around man for permanent position; must be good retoucher and printer; State salary and send full particulars and samples in first letter. Hornick Studio, Johnstown, Pa.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—First-class operator, 20 years' experience, wishes permanent position; all-around man; is at present managing branch studio. Address G. K., care of BULLETIN OF PHOTOGRAPHY. (2)

POSITION WANTED—Receptionist and finisher with considerable experience will take position for the summer or year round. Obliging, honest, and can give the best of reference. Pennsylvania preferred. Address 824, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Experienced operator desires permanent situation. Could take charge of studio. Address A. Z., care of BULLETIN OF PHOTOGRAPHY. (2)

SITUATION WANTED—By all-around workman in first-class studio as assistant operator, also retoucher. Western States preferred. Address X. Y. Z, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Operator and all-around man, thoroughly experienced in first-class work, sober and honest, desires permanent position. Can take full care of business as partner with lady or gentleman to run up studio. Have samples of work. South preferred. Address M. J., care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Splendid studio; modern equipment for portrait, commercial and enlarging work; Goerz lenses. City of 500,000; terms very reasonable. Business with twenty years' reputation. Death of proprietor reason for sale. Write Swan Studio, 60 St. Matthew Street, Montreal, Canada.

MISCELLANEOUS

FOR SALE—Photo-mount machinery and material: 28 x 38 Seybold; 14 x 18 Sheridan and 12½ x 18½ John Thomson embossers; also John Thomson printing, and cutting and creasing presses; Carver die press, etc. Wanner Machinery Co., Chicago, Ill.

What's Doing in Photography

E. V. Butler has opened a new studio in the Leopold Building, Houghton, Michigan.

Hayden & Powell, formerly of Sioux City, have purchased the Williams Studio, Albia, Iowa.

Incorporated: Henry Mieler, Manhattan, N. Y., supplies; $5,000. Incorporators: H. Mieler, A. Nover, and C. J. Voss.

Charles L. Dowerman, of Columbus, Ohio, died on May 10th, after an illness of 15 months. Mr. Dowerman was 42 years of age and is survived by his wife and three children.

Photographers of Decatur, Ill., asked the Council to pass an ordinance requiring "tramp" photographers to pay a license of from $5 to $10 a day. The ordinance covers photographers who are not located in the town permanently, and who go from house to house soliciting orders. This was referred to the Corporation Council to investigate and report.

On May 5th the Southern Minnesota Photographers' Association elected A. M. Krause, of Mankato, President; George W. Bucklin, of Austin, Secretary, and C. Steffens, of Red Wing, Treasurer. Red Wing was chosen for the meeting next fall. The convention was given over largely to demonstration work with new processes, including photography by artificial light.

We are in receipt of copies of "Enlarging" and "Eastman Portrait Films," new editions of which are just off press. Both these books contain suggestions invaluable to the professional and you can obtain copies gratis at photographic dealers or direct from Eastman Kodak Company, Rochester.

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
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133 North Wabash Ave., Chicago, Ill.

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223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
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417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
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432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

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A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

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The Picture Considered as a Whole

A good deal has been written about the value of analysis in picture making. Analysis certainly is of value just as grammar and logical construction are essential to good literary composition. But it is doubtful whether any good literary work that is called a classic, was ever composed with a grammar or rhetoric by the author's side.

When we intelligently study a picture, whether a painting or a photograph, to get pleasure from the contemplation, we never isolate the different elements, we consider it as a whole and enjoy it only in its entirety.

Our study, therefore, of art work should at first be synthetic rather than analytic. Analysis is profitable subsequently, but if we start out to dissect the picture we miss its organic unity.

If we should construct a picture with only regard to individual beauty of forms, however rigidly we might obey all the laws of artistic composition as regards the balancing of lines, opposition of masses of light and shade, etc., we would be apt to get a production which the analytic critic would call a stilted affair, a thing devoid of spontaneity, and we would be classified as a rigid conventionalist, a stickler for rules and one possessed of no individuality of expression.

"Values" are everything in a picture, and one can only appreciate values by an unconstrained observation of the picture in its entirety, just as the musician can only appreciate harmony by hearing the entire composition of the master.

The whole effect of light and shade, the standing out of one part against the other, the impression of the whole scheme of light and dark of the picture is dependent upon the true rendering of values.

Unfortunately, the vocabulary in use relating to light and shade is inadequate to convey knowledge of the phenomenon produced by the effect of distribution of light and shadow. It comprises the terms, light, shade, reflection, half-tone, half light. But it is just as difficult to give a verbal explanation of light and shadow effect as it is to describe a delicate association of colors by word of mouth.

If we are not capable of appreciating "values," we may reverse the scheme of light and shade to the injury of the picture —and the danger of reversion is greater when the subject is one we think easy of control than when we attempt a more venturous subject, since if we allow nature to

give the values, they are true, but if we control the illumination to do our bidding, as we do in our studios, we may get what nature never exhibits.

If the light is let in from a distant background, the strongest values would be in the immediate foreground. Now, if any tone be given too dark or too light in receding from the foreground to the distance, it would be false in value and would make the picture seem untrue. So then, there is really a scale of gradation from black to white, even in a picture having contrast as great as a painting by Rembrandt.

There may be cases where an accidental object produces a false value, because, really, it is out of place in the picture and has artistically no business there,—an intrusion. For instance, we may have in the view, a white house which someone, devoid of appreciation of artistic association, has seen fit to desecrate the picturesque region, or a heavy shadow in the foreground, things which upset the whole tone, by being in too high a key for the composition.

The poet, Wadsworth, tells us that the best way to study the suitable color note for a cottage in a picturesque region, is to turn up the sod and note the color of the undersoil. How often do we see these false notes in an otherwise harmonious photograph, and they always jar us. The painter tones down such intensities and so ought the photographer, even if he must work on the negative or print.

In some photographs of interiors, where the light comes in through a window and strikes upon the white mat of a framed engraving, hung upon the wall opposite, we get the same value in this white margin of the engraving as we get in the intensest light of the window itself, and if we let the white of the picture usurp this high pitch, we destroy the harmony of the whole.

Again, in a bunch of flowers made up of yellow daisies, pink carnations and violets, the yellow has higher value than the pink, and the pink than the violet, and the violet than the green of the foliage, and hence you see the necessity of care on the part of the pictorial photographer who uses color sensitive plates so to preserve the relations as not to depress the violet or pink inordinately and to exalt unduly the yellow and the green.

The modern tendency in managing values seems to incline to least contrast. That is, the values are kept more delicate, especially in portraiture.

We do not notice the relief, which at one time was thought essential to every portrait. Then, too, no such contrasting differentiation between sitter and background is seen, which was the regular thing twenty-five years ago.

The black color of a lady's dress, for instance, is not relieved by white trimmings, and the whole set off against a gray background, bringing out the figure in relief. On the contrary, the ground is very little brighter in tone than the drapery. To get such effects, demands considerable skill to preserve values, and hence the frequent failures.

In the photograph a difficulty obtrudes, because the photographer has no resource in color, like the painter, to help him out. Some photographers, however, succeed withal, because they see their picture as a whole and do not construct it piece-meal, and this clinches our contention that synthesis is more important than analysis in the study for pictorial effect.

*

Make Chemical Porcelain

AMERICA NOW INDEPENDENT OF FOREIGN SUPPLY

"There is now being manufactured in the United States another product for which we were formerly dependent upon Germany," states the secretary of the Department of Commerce. "I refer to the production of chemical porcelain. About two years ago the Bureau of Standards, of this department, attacked the porcelain problem, which took the Germans years to perfect. We solved it, and now our chemists and laboratories are independent of a foreign supply of this essential material."

Chemical porcelain is a very pure variety which resists great heat and is necessary in laboratory equipment. It is now being produced commercially in this country in sufficient quantities for the demand. The "Made in U. S. A." porcelain is in every respect equal to that heretofore regarded as standard and coming from other countries.

Where I Got The Ideas

FRANK FARRINGTON

My studio had a pretty good arrangement of display cases both inside and at the entrance, and I thought we were making good use of them. We changed the displays now and then, calling attention to the new samples and inviting people to investigate what we could do for them, but there were not many orders that we could trace right to the sample case.

I didn't give the matter much thought though, until I read in a photographic journal what other fellows were doing with their show-cases and what results they were getting. Then I concluded that something was lacking in my own methods and that the something was more attractiveness of display or greater pulling power.

So I began to pay attention to what I could read in my trade papers about displaying samples, and I found there were ideas given every now and then that would show me how to do the work better. I began to follow the matter up and clip out the things I wanted to refer to later when I might be wondering how to make some display more effective.

Did it pay? Was I on the right track? Could I improve my methods? It did. I was. I could.

Say, you wouldn't know my studio today for the same place in going by it or stopping in the entrance. And all I have done is to use some ideas I ought to have been using long ago. I tell you, I haven't been properly appreciating and using my photographic magazines.

Another thing, I thought I was making money. I supposed, of course, I was. But it was all guess work. I took an inventory when I started in business and I guess I hadn't taken one since. I wasn't running a store and I always thought inventories belonged in storekeeping.

As for finding out my cost of business or the depreciation on my equipment, what did I care about those things? I knew I had the money that came in and I paid the bills and probably there was something to the good when the year ended.

One day I read in my photographic journal a line about like this: "Unless you make a careful set of figures on your business at the end of every year, you cannot be sure you have made money during the year."

"What do you mean, a careful set of figures?" I said to myself. Then I began reading little things I found about cost of doing business and depreciation of equipment and profit and loss and such matters, and pretty soon I realized that the fellow who made that statement I have just quoted knew what he was talking about.

For example, I thought I had made money the year before because I had paid all the bills and had a couple of hundred dollars in the bank more than I had at the beginning of the year. Well, I got a little interested and decided to make a few figures. Of course, they had to be lopsided, because I hadn't any inventory made at the beginning of the year. Still, I took an inventory and I estimated what it was the year before. After I had figured in the year's depreciation on my equipment, the reduction I actually knew there was in my stock of supplies, why, there wasn't anything left of that two hundred dollars. I had made my own salary, which had to be figured in with the expenses, but I hadn't made any profit besides that.

That was enough to get me scared. I took my hat off right away to the fellow who said that about knowing the figures of your business. Now, I am inventorying twice a year and making up a semi-annual statement and considering figuring things up monthly. That trade paper is entitled to having injected into my brain the most valuable idea I have had in years.

I have a friend who runs a studio in a nearby town. We exchange material some-

times and we swap experiences, too. He never had seemed to do a lot of business, just stayed about in the same place year after year. All of a sudden I saw that he seemed to get an injection of "pep" into his outfit. His studio came to life with a jump and he began doing more work.

As soon as I caught onto what was happening, I began to look for the reason. He had the same competition he had always had. The general conditions were the same, there being no munition workers or speculators among his patrons. He had not cut prices. He had just waked up all along the line. He got out some live advertising and his samples looked good to the public. I dropped in on him one day and asked him what was the matter.

"Well," he said, "I don't wonder you notice a difference here. Say, do you know, I've been asleep for years. I thought I was putting out good work, and I was, in a way, but there were lots of things I didn't know about that folks call good work nowadays. In what I regarded as a weak moment, I subscribed for a couple of photographic journals. I'd never taken any before. After they had been coming six months without my even taking the wrappers off, I happened to open one one day by mistake and I saw on the front page of it an advertisement of something that looked all right to me. It was the cleverest thing I had seen in the way of a new mount. It was snappy and it was not expensive. I decided I'd get some. Then I got to looking over the advertisements and the other stuff in that journal and the first thing I knew I was reading both those papers and digging into the storeroom to see if I could find any of the old ones I had missed. I found I was doing business with an out-of-date equipment. I was not giving people the kind of service they could get in an up-to-date studio and they knew it and didn't come to me. To be short about it, I began investigating and investing as I could afford it in new outfit and I soon got something started, and here I am!"

This man had arrived and he knew enough to give his photographic journal the credit for it rather than merely claiming it was his own smartness.

Now, you talk about competitors who are hard to get ahead of. I have one who for the last year or two has been a pretty tough proposition; I mean as a business competitor, not as a man. He is one of the best fellows I know, and, outside of business, a good friend of mine.

For a long time I never gave this man a thought as a competitor. I knew he was there, but he did not bother me any. He was off from the main business street and he had a none too attractive studio. But a couple of years ago something happened to him. He began to draw in trade. When I was going to lunch I might see one of my regular patrons going into or coming out of his place, and I didn't feel any too well pleased about it, either.

For a good while I couldn't see just what he was doing; then I had it impressed upon me that he was coupling up with the advertising of a popular sort that the public saw and getting it to work for him. He was displaying samples made with advertised papers. He was announcing in his advertising and with signs and show-cards, that he used certain well-known brands of plates and materials. He even capitalized the fact that he was using a lens of the kind people see recommended in advertisements for fast work.

How did I find out about this? Well, my own eyes might have told me, but they didn't. My wife and this competitor's wife are friendly and one day they met at some tea or other and fell to talking their husbands over, as women will. The other man's wife said, "I always wondered why George did not have in his studio a few of those beautiful sample photographs I had seen in other places with the name on them of the manufacturer of some kind of paper or other. He always told me he would make his own samples and he didn't want to be tied up to anybody's paper. I couldn't

just see the sense of that, but I supposed he knew what he was talking about. Then one day he told me he had received the best looking sample portrait he had ever seen and he wanted me to come down and see it. It was certainly beautiful, and I asked him if he was going to display it. He said he thought he would take off the manufacturer's name and put it up just as a pretty picture. Well, I told him that it wouldn't be honest to let people think he made the picture, and further, it seemed to me very foolish to take off a name, that because everybody knew that name stood for high-class work and goods and they would be more apt to give him business if they thought he used such material. He seemed surprised at that idea and asked me if I really thought that was so. I told him I certainly did, and I asked him if he didn't want shirts and collars with a certain name on them that he knew was a good one.

"He said he did, but that was different. I told him I knew a shirt was different from a photograph, but the idea was the same. Well, he got to thinking it over, I guess, and now he is crazy to use all kinds of lenses and papers and mounts that he thinks people will know about, and I must say that or something has made business better." Then Mrs. George thought maybe she had said too much and she shut right up tight and wouldn't peep another word about business. But my own superior half had heard enough to give her something to spring on me and now she wants to know why I don't get all this advertising working for me as well as for George, if I am so smart.

I am not trying to explain to friend wife, but I am going to get a hustle on me and see if I can't catch up with George, who, I believe, has stolen a lap on me. Anything that George can learn from advertising in the photographic journals or anywhere else I ought to be able to learn, too, and I'm going to see that nothing gets by me from now on.

Letters to the Editor

Dear Sir: Under separate cover, I am sending you three portraits which I wish you would criticize in the BULLETIN OF PHOTOGRAPHY.

These are not taken in a studio but are from just ordinary window lighting. I am



(1) A. J. Oburn
Leechburg, Pa.

a home portrait operator, and do my own work from start to finish.

In this kind of work a man has to use any window he can get, whether it be east, west, north or south.

ALVIN J. OBURN.

No. 1

General pose in the upper portion excellent, and the lighting both of the face and drapery good. There is an unpleasant break of the shoulder line, caused by the rising of the collar and a rather too intense straight line shadow of the lapel. The



(2) A. J. Oburn
Leechburg, Pa.

lower part of the drapery is confused, due to the rather ungainly fitting of the garment and no fault of the photographer. It would look better to have all the lower part in deeper shadow, and especially the rather obtrusive high-light of the cuff. The hand should not have been amputated by the lower print line.

No. 2

The inclination of the head is graceful and pleasing, and the general pose of the body natural and unaffected. The lighting is particularly pleasing, with soft high-lights and gradation of shadows; no part too intense. We do not think the heavy oval adds to the picture, and the basket and edge of the table are unpleasantly obtrusive and distract attention from the pleasing features. The opposition of the curves of the table with the curve of the oval is very annoying. This would be avoided in a rectangular mat.

No. 3

Here the oval mat comes in quite effectively and helps to set off the fine features of the head study. The curved lines in the portrait supplement those in the oval, and do not, as in the other study, antagonize. There is a good deal worth considering in this relation of line, which is frequently overlooked. The lighting in this picture is particularly soft and pleasing, rich in half tone and shadow. Indeed your whole work is very commendable, and our minor criticism is only in the way of suggestion. There is a good future for such work.



(3) A. J. Oburn
Leechburg, Pa.

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Making Wood Waterproof

When a small piece of woodwork for some repair or addition to our photographic kit is made, it is often necessary to make it waterproof. A very good way to do this cheaply and simply is to obtain a small quantity of orange shellac and dissolve this in a wide-mouthed bottle, with methylated spirit until it is of the consistency of thick cream. Those who follow the flat-iron method of dry mounting will already have this in hand. The wood to be treated is given a coat of the solution and allowed to dry till quite hard; it is then given a second coat, and so on with a third or a fourth, if thought necessary, and it will be found to have a smooth and water-resisting surface.

C. R. D.



Gerhard Sisters
St. Louis, Mo.

What Kind Do You Write?

C. H. CLAUDY

"I note your criticisms, no less deserved than drastic, as they appear from time to time in the BULLETIN OF PHOTOGRAPHY," writes a photographer down south, "and am especially interested in those which deal with letters. I have found a personal letter of real service in getting business, and use quite a lot of postage that way—yes, and shall keep on doing so even if Uncle Sam makes the postage three cents! What I would like to know is this—can you put the principles which underlie a successful letter, especially a business-getting letter, so that one unskilled can work from your directions? I cannot afford an advertising man to write my letters, and while I always get some good from your criticisms as published, I would get more, I think, if I had some sort of working rules!"

First, my thanks to the gentleman for saying he gets some good from the criticisms as published in these columns. Next—I don't know whether I can reduce rules for letter writing to print so they will be helpful or not. But I'm perfectly willing to try. Nor do I think those rules are so numerous and so complicated that they may not be expressed in a few paragraphs, the main difficulty being to arrange them in a proper order. Being an expert at dodging difficulties, I suggest to arrange the rules in any old order and not care whether that which prescribed brevity or the one which dictates clarity, comes first!

We're off!

(1) A business-getting letter should be interesting. That is certainly a cardinal point. If it isn't interesting, he who reads it won't pay much attention to it. Hence, the writer should ask himself very seriously whether what he says, and the way he says it, is calculated to interest anyone except himself. If "no"—don't send it. If "yes," the first hurdle has been jumped!

(2) A business-getting letter should be brief. This for reasons of economy of (1) space, (2) time of the recipient, (3) paper and postage, (4) punch, which gets less and less as a letter gets more and more wordy.

(3) A business-getting letter should deal with facts, statements, actualities, and omit "bull" flowers, generalities. It should be specific, come right down to cases and brass tacks, and leave vague words, phrases and sentences to the Pacifists.

"We make the finest quality photographs and guarantee our work," is a sentence for the junk man. "Sepia platinum paper photographs, as distinguished from the less expensive developing paper photographs, have a beauty all their own, and are guaranteed by us against any fading or change in color in any length of time," is a matter of interest, a matter of fact, and has no vague generality about it.

(4) A business-getting letter (or any other) should be clear. It should say what it means and mean what it says.

In other words, it should be written in bright, clear, clean-cut English, of terse and pithy sentences, not those which wander all over the paper. For instance, "Desirous to interest our many friends in our new studio, we invite inspection of our work and contend that nowhere will be found a greater assortment of styles or prices, so reasonable as almost to seem unbelievable, except you understand our superb equipment and ability to produce the finest of panels, enlargements and cabinets at prices open to all."

What? I did *not!* I couldn't make up a sentence like that if I tried. I quote it from a sample "business-getting letter" which never fetched anything but a laugh. No, *you* rewrite it, and make it terse. I'm writing rules, not letters!

(5) A business-getting letter should be snappy. It should have punch, power, vim. It should "get across."

No, I don't know how to illustrate it—wait a minute! "The needs of the country

dictate that we should put arms in the hands of our men and make them into an army. But we should also see that hoes and rakes are not neglected and that our farms produce enough to feed," etc., etc., *ad. lib. ad. nauseam!* There's no punch in that. But Roosevelt compressed it into "Farm and arm, boys, farm and arm!" and his hearers rose at him as he said it. One more—"We should be pleased to have you make comparisons between our work and those of other photographers and we are well satisfied to leave the choice to your best judgment." Bunk! How's this for being punchier? "Put a B'Jones panel portrait beside any other at the price. If the other is better, tell us about it. If ours is better, we know where you'll order."

(6) A business-getting letter should omit all stilted, hackneyed, worn-out phrases and words. "Best quality, finest pictures, guaranteed work, we beg to advise, respectfully yours, yours of even date, answering your esteemed favor, dear sir, it is a pleasure to say,"—all worn out. Write as you talk—simple, direct, straight-from-the-shoulder. Don't have a beginning to your letter—an introduction—just begin! Don't say, "Answering yours of yesterday we desire to quote"—just start off—"Grey panels are eleventeen dollars a dozen—sepias seven and a half." Leave off the extras, the trimmings, the verbiage.

Well, I don't know whether I've got it all in or not. But I do think that if those six rules were applied to about half the alleged business-getting letters I read, they'd bring more business. And I do know that the sins many capable photographers commit when they attempt to write business-getting letters, will be the greater as these or similar rules are neglected; less, as they are observed. Mind, all I did was set them down! I didn't invent them, nor am I claiming credit for anything except doing, in part at least, as one photographer asked me, in the hope he may find some solution of his epistolary difficulties.

Want of Sharpness in the Enlargement

The general desire of photographers, even impressionists included, is to secure in the enlarged picture as much sharpness as possible. When this definition does not exhibit itself to the degree expected, the cause is first of all attributed to the negative; but the negative is not the only source of the trouble. There are several other causes due to the process itself.

First, to secure good definition, the lens must be suitable for the purpose. It must give a flat field and cover a sufficiently wide angle. But, supposing the possession of the suitable lens, there is a chance that it may not be perfectly centered with the negative, and the picture may thus be brought in part outside the limits of lens projection with a consequent falling off in definition.

The centering should therefore be secured, but the stop also in the line of collimation. Bad centering is almost unavoidable with the use of short-focus portrait lenses for projection.

Another often overlooked cause is in the failure to keep the negative in the carrier perfectly vertical. The negative must be made to fit in the carrier by means of good springs, so that there is no possibility of "wobbling" about in the frame.

Another cause of blurred or indistinct areas in the enlargement may be traced to the buckling of the paper upon the easel. See that the paper is taut and placed rectangularly, and that the center is in line with the center of the negative.

A couple of other considerations, and we are through. The first of these is vibration. If the vibration of the lantern and the paper were synchronous, there would be no trouble. In fact, such a state of affairs might even be advantageous in giving softness of definition without obliteration of detail, but where the negative in the lan-

tern is vibrating at one rate and the screen at another, then there is confusion of image. Never put the lantern upon a separate support from the easel. Arrange so that the two vibrate together.

Dust is also a factor, and the one which is least of all suspected. Where the atmosphere is permeated with dust particles they are only visible when a direct sun ray is projected through the dust, and of course the dusty atmosphere is not perceptible in the ordinary dark-room until you turn on the lantern light.

Imperfect adjustment of the light of the enlarging lantern affects the focus, and often when correction is made the photographer is apt to forget that in the removal of the negative from the frame to get at things, he may disturb focus which he had previously taken.

Popcorn Photographers

One of our subscribers has sent us the accompanying scheme that he purchased, and sarcastically suggests that "a barber shop or ice cream parlor in connection with the studio would also pay well."

The first letter that he received stated that "The price is a mere dollar. That includes everything." It is not only misleading (as the printed circular No. 2 and the coupon were all that were received for the dollar sent), but it is likewise ridiculous, and we think it advisable to inform other subscribers before they are taken in on the same or similar scheme.

CIRCULAR No. 1

MY DEAR SIR: First, let me say I am a practical photographer, making money in the business myself. That helps us to understand one another. I want to make it clear at once that I am not a "schemer" or advertising "peddler."

I have a method of making business come to a photographer. It actually PRODUCES BUSINESS—and it's far, far away from the schemes and catch-penny contest—grafts with which you have been annoyed, no doubt, just as I have. This is a dignified advertising plan, capable of being operated in YOUR community, as I operate it in mine, and in my opinion positively certain to double your income, as it has doubled mine.

DOUBLED IT IN THREE MONTHS! And I was doing a good business before that. No price cutting. Remember that. No agents or shady schemes to make people think they are getting something for nothing. It's legitimate—clean—clever—worthy to be backed by your name and reputation, and leaving your reputation BETTER instead of WORSE.

And you can't afford to overlook this point: My plan PAYS FOR ITSELF. The operation of it more than pays all operating expenses as it goes along. You might increase business at sufficient expense, several ways, but this is the only "self-supporting" plan of its kind in existence. Instead of costing you money, it makes you money. WITH THIS PLAN YOU CAN AFFORD TO ADVERTISE EVERY DAY IN THE YEAR, AND AT A PROFIT TO YOU!

Some plan, if I'm telling the truth, isn't it?

Now here's the proof: I'll sell you the plan—all completely explained so you can put it into operation promptly. The price is a mere dollar.

5¢ ½¢ Save this Coupon ½¢ 5¢

When you get 10 you can get another package of Corn Crispette, The New 20th Century Pop Corn Confection. Guaranteed Strictly Pure.

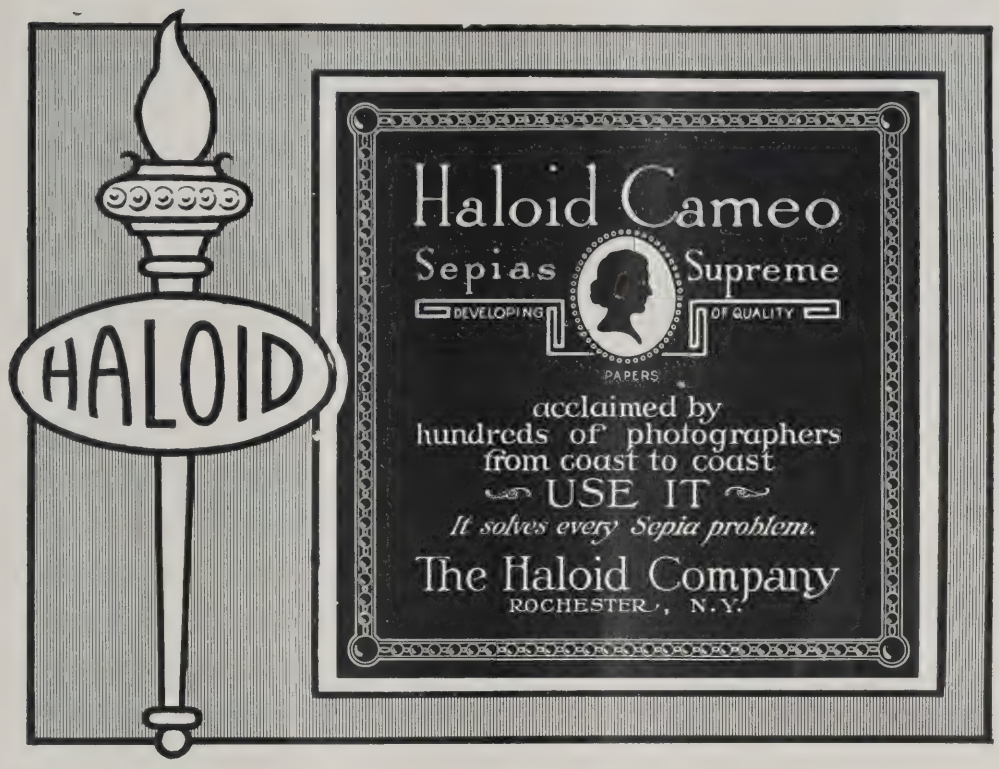
MANUFACTURED BY
VANSICKEL BROS., Gainesville, Fla.

Corn Crispette

Your friends can buy anything you can give them—except your photograph.

VANSICKEL
IS THE PHOTOGRAPHER IN GAINESVILLE

5¢ 5¢



That includes everything. Then give it a trial, in your own community, under conditions you meet. IF IT DOES NOT FULFIL EVERY REPRESENTATION, YOUR MONEY WILL BE PROMPTLY REFUNDED WITHOUT ARGUMENT. Here's references certain to convince you it's safe to trust me with a dollar for awhile: Southern Photo Material Co., Atlanta, Ga.; The H. & W. B. Drew Photo Stock Co., Jacksonville, Fla. Some of them have known me fifteen years. They'll tell you I'm all right.

I am the originator of this plan. Gave it a test with my own money, in my own business, same as yours. It "worked." It paid. It is a proven success. You don't have to experiment. Send along your dollar, and I'll send full details by return mail. Remember my guarantee and send NOW. I sell to only one photographer in a community. Be the first! Order the plan RIGHT NOW.

Yours sincerely,

WM. M. VANSICKEL.

CIRCULAR No. 2

DEAR FRIEND: Your letter received and I congratulate you on grasping a good thing.

The plan in a nut shell is for you to make an article that costs you about one cent and will sell for five cents.

In each package you place a coupon like the one enclosed, with any ad on it you wish. The article I make that has been so successful and the best thing I know of is Pop Corn Crispettes. Any store that sells candies or fruit is glad to handle them. I allow the store 20 per cent. In Gainesville I place them in all the stores, but country stores and surrounding towns I give one store in each place the exclusive sale. Crispettes are very light and go cheap by parcel post. I place them in the stores and let them pay me after they sell them. I made all arrangements outside of Gainesville by mail. I wrote to the Postmaster in each town telling him what I had and asked him to give me the name of a reliable store to handle them. Then I wrote to the store the Postmaster recommended and explained to them my proposition, and that they run no risk whatever as they only paid for what they sold, and as soon as their customers found out what they had the rest was easy.

I can furnish coupons, just like mine, in two colors, from my plate, with your ad on, for $1.25 per 1000, if you wish. The coupon is placed in the package with the printed side out, so that it can be read through the transparent wrapper. Each coupon is worth one-half cent. Instead of people glancing at it and throwing it down like an ordinary ad, they keep them until they get 10 coupons, then they get a package free, which costs you about one cent to make. At the same time they begin to accumulate another set of coupons and they are bound to read your ad till they can't forget it. You can change your ad as often as you like and it won't be long till the children will be asking their friends for your coupons, which is good advertising for you.

In my case I have children large enough to make the Crispettes in the evening after school, but you can hire a man to do it and still have a big profit after paying running expenses.

I have tried all kinds of advertising, but nothing ever brought results to equal this and the beauty of it is, instead of costing you money it is making you money.

Mountings of Individuality

NEW IDEAS, combined with style and quality. We want to tell you about our 1917 line.

Mounts just to your liking and the kind that will suit your trade.

Bridges Manufacturing Co.

1026 UNIVERSITY AVE. :: :: ROCHESTER, N. Y.

Make your wants known and we can supply your needs.

Everybody eats Crispettes, young and old, some people are foolish about them. Several storekeepers have told me they knocked their sales on candy, peanuts and potato chips.

I use the Crispette Machine made by the W. Z. Long Co., of Springfield, Ohio. I will write them to send you their little book on Crispettes, which will give you all the information you need to know about making them.

The machine is attractive and well made of the best material, and with proper care, will last for years. And don't forget this: whether you pay cash for the machine or pay for it monthly, it will soon pay for itself.

Wishing you a big success, I am,

Yours truly,

WM. M. VANSICKEL.

*

Solve a German Secret

All sorts of curious problems have cropped up in the marvelous reorganization of British industry for the manufacture of munitions of war. One was the problem of chemical and optical glass. Without optical glass of the finest quality an army cannot be provided with gunsights, range finders, periscopes and telescope sights for the snipers' rifles. Without chemical glass, capable of standing a very high temperature, no explosive works can get along for even a single day.

For both these vital purposes our home-made glass was all but useless. We depended on Germany for the best kind of optical glass and on Austria for chemical glass. What did the Government do? It first commandeered every ounce of the right sort of glass to be found in the British Isles. Then it ransacked America for more. Then it put the whole problem up to the men of science and told them to discover the formulæ and the methods of manufacture in use in Germany. The men of science retired to their laboratories and in a fortnight reappeared with all the necessary information.—*Sydney Brooks, in National Service Magazine.*

Groups in Small Studios

Some photographers are unfortunately in possession of small and narrow studios, and while it is comparatively easy to produce half-lengths, three-quarter lengths, and busts, in a studio eight or ten feet wide, it is a difficult matter to handle a group of possibly a score of people. The width is clearly insufficient for an oblong group, and if some form of gallery is arranged so that an upright picture may be taken, the lighting is apt to be unpleasantly uneven. Where the number of copies required is sufficient to justify it, such a group may be taken in two halves, a combination-print being made afterwards. Thus, if the original negatives are whole plates, upright, a combined final print will yield approximately the proportions, 10 by 8 oblong. To succeed with such a scheme some formal type of background is desirable, such as wall-panelling with bold pilasters at the edges of the background, to facilitate joining in the combination-print. In arranging the group a little care must be exercised in posing the figures at the outsides, in view of managing a harmonious join later on. One or two experimental groups will soon show what is required. The simplest way of making the combined result is to produce a 12 by 10 enlargement from each negative, using glossy paper, and then with one of the pen print-trimmers to cut along the pilaster of the background and round the outline of the figures, laying the print the while on a sheet of strawboard. The end of the other print may then be cut to fit, and the two mounted on a stout sheet of cardboard. A little spotting along the join may be needed before copying and the copied negative will be retouched in the ordinary way, at the same time working along the join with pencil or scraper as required. We need scarcely say that in taking the original negatives, the lines of the background must be kept vertical on the plate, and that the use of the longest focus of lens possible will conduce to more satisfactory results.—*The British Journal of Photography.*

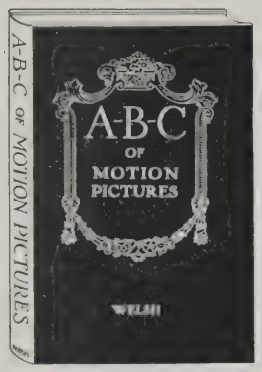
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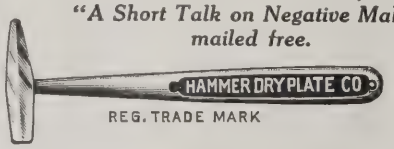
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Modifying Effect of Background

The direct influence of the background in portraiture as a modifier of the scale of light and dark in the portrait may be theoretically acknowledged, but is often overlooked in practice. We may say it is not generally appreciated even by the pictorialist.

A concrete demonstration of the effect the background has upon the light and shade scheme of the head, may be shown by a simple means.

Cut out a half-length or three-quarter figure from a good photograph and make the experiment of placing it upon different tints of cardboard.

Let the range of tints be from pure white to the dark carbon, just short of black.

Let us suppose the cut-out to be printed a medium depth. Placed first upon the white ground, you notice at once the change. The face appears much darker and we have decided contrast. As you proceed from the white mount to a darker one, you perceive how the face lightens up. Notice finally when you come to the carbon mount it looks inordinately light by comparison.

It would carry us too far into the physics and physiology of the subject to explain the phenomenon of simultaneous contrast. Suffice that you learn the important practical fact that it is most essential to carefully study the background with relation to the tone of your picture.

When you select a dark or medium dark background you may indulge in bolder illumination of the subject and you can afford to go in for an extended scale of tones, both in the flesh and drapery.

Another important fact you discover by your experiment, that is, with every tint you put in behind the figure you affect the part superimposed.

This should instruct you that a flat uniform ground is not the best for portraiture



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"Wars cannot be conducted without money. It is the first thing to be provided. In this war it is the most immediate help—the most effective help that we can give. We must not be content with a subscription of two billion dollars—we must oversubscribe this loan as an indication that America is stirred to the depths and aroused to the summit of her greatness in the cause of freedom. Let us not endanger success by complacent optimism. Let us not satisfy ourselves with the reflection that some one else will subscribe the required amount. Let every man and women in the land make it his or her business to subscribe to the Liberty Loan immediately, and if they cannot subscribe themselves, let them induce somebody else to subscribe. Provide the Government with the funds indispensably needed for the conduct of the war and give notice to the enemies of the United States that we have billions to sacrifice in the cause of Liberty.

"Buy a Liberty Bond today; do not put it off until tomorrow. Every dollar provided quickly and expended wisely will shorten the war and save human life."

Secretary W. G. McADOO.

May 14, 1917.

A Liberty Loan Bond is Uncle Sam's Promise to Pay, and he is worth $225,000,000,000.

if we desire relief in certain parts of the subject.

Where you have a flat background, however, you may get over the uniformity by management of the light upon the background to give light and shade gradation on parts where needed, so as to support the tones of the figure.

This may be secured by placing the subject at least at five feet from the background; and with a screen upon both the top and sides of the background, shade down from top and on the lighted side to almost one-third across.

This is the way the backgrounds are treated in a good many of the portraits by Reynolds and Romnèy.

The lighted side of the face and figure is emphasized against the shaded side of the background, whilst the shaded side of the head is set off against the lighted side of the ground.

If the shadow cast by the subject falls upon the lower part of the lighted side, we have a pleasing support to the figure. The association of the background with the portrait demands much care and good judgment, and it is always distressing to see an excellently posed and illuminated subject projected against an incongruous background to the material detraction of the subject.

*

Photographers Condemn Frauds

Members of the Philadelphia Professional Photographers' Association adopted a resolution at the annual meeting held at 1705 Chestnut Street, May 16th, setting forth the practices of fraudulent solicitors for photographic studios, who swindle the public of money under various schemes. The election of officers resulted as follows: President, Philip G. Davis; Secretary and Treasurer, George W. Berry; Executive Board for two-year term, J. Mitchell Elliott and Hans Stolz. Louis A. Blaul, retiring President of the Association, was made a member of the Executive Board.

*

They All Try It

"He's a clever photographer."

"Makes pictures of people as they look, I presume."

"Cleverer than that. He makes them as they think they look."—*Detroit Free Press.*

Wratten Filters

Wratten K Filters used with orthochromatic plates enable the photographer to secure the greatest color correction the plates are capable of rendering.

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K 2—Slightly darker, for the greatest correction on orthochromatic plates.
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for Panchromatic Plates

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A—Orange-red for mahogany, rosewood, etc.
B—Green for typewriting, rugs, etc.
C—Blue, used only in three-color work.
F—Deep red for dark mahogany, etc.

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¾ inch, . . .	$ .20	$ .75	2⅛ inch, . . .	$ .45	$1.50
1 inch, . . .	.20	.85	2½ inch, . . .	.65	1.90
1¼ inch, . . .	.20	.95	3 inch, . . .	.75	2.50
1½ inch, . . .	.25	1.10	3¼ inch, . . .	1.10	3.15
1⅝ inch, . . .	.30	1.15	3½ inch, . . .	1.25	3.75
1¾ inch, . . .	.30	1.25	4 inch, . . .	1.60	4.50
2 inch, . . .	.35	1.40	5 inch, . . .	2.50	6.25

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Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
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To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

Advertisements under our classified column are keyed or designated by location: (1) means that the advertiser is in the New England States; (2) means Middle Atlantic States (New York to Virginia); (3) States west of the Ohio River to the Mississippi; (4) all States west of the Mississippi; (5) States in the south, from North Carolina to Texas; (6) States in the eighth postal zone, from Arizona to Washington; (7) Canada, east from Toronto to the coast; (8) Winnipeg to Georgian Bay; (9) Winnipeg to Vancouver.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Receptionist and finisher with considerable experience will take position for the summer or year round. Obliging, honest, and can give the best of reference. Pennsylvania preferred. Address 824, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Permanent position desired by all-round workman and retoucher in first-class studio as assistant operator and dark-room man. Address E. W. C., care of BULLETIN OF PHOTOGRAPHY. (2)

POSITION WANTED—Manager-operator of first-class studio at liberty from July 1st to September 15th. Would consider renting Summer studio. The R. E. McClellan Studio, Northampton, Mass.

POSITION WANTED—By a young lady as receptionist; high school graduate; student of E. Brunnel school; willing to learn any branch of studio work. Address Miss Mary Wolarik, 122 Jackson Street, Phoenixville, Pa.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Studio excellently located in live town of 50,000; rent low. Cash or on time; price cheap. For price and reasons for selling, address at once Lock Box 151, Elmira, N. Y.

FOR SALE—Established studio and exclusive rights at only bathing beach and amusement park near city of 200,000. A proven money-maker. Write at once. H. S., care of BULLETIN OF PHOTOGRAPHY. (3)

STUDIO FOR SALE — Owner killed in motor-cycle accident. City 12,000, with rich surrounding country; many factories; county seat; big county fair. Equipped complete; low rent; price reasonable. R. A. Hunsinger, Admr. Estate of B. Bruner deceasee, Fremont, Ohio.

MISCELLANEOUS

FOR SALE—Photo-mount machinery and material: 28 x 38 Seybold; 14 x 18 Sheridan and 12½ x 18½ John Thomson embossers; also John Thomson printing, and cutting and creasing presses; Carver die press, etc. Wanner Machinery Co., Chicago, Ill.

What's Doing in Photography

The Moreland Photo Company will open two new studios in Flint, Mich.

Knaffl & Bros., Nashville, Tenn., capital stock, $20,000; corporators: Jos. Knaffl, E. A. Meyer, J. H. Brakebill, Sam Knaffl, B. N. Curtis.

John Polski, proprietor of the Park Studio, has purchased from George Bigelow, his studio in Glen Street, Glens Falls, N. Y. Mr. Cowen, of Hudson Falls, will have charge.

T. J. Shouldis, who for the vast twelve years has conducted a studio in Burlington, Wis., has sold his business to C. A. Beswick, of Delavan, Wis., and gave possession June 1st. Mr. Beswick owns two other studios at Delavan and Elkhorn.

:: :: DEATHS :: ::

Douglass Wentworth, for years a photographer at Sharon Springs, N. Y., died in Fort Plain, May 21st, aged 82.

Amos W. Silkworth, a retired photographer of Brooklyn, N. Y., died from Bright's disease, at his home in Mattituck, L. I., May 19th, aged 55 years. Mr. Silkworth is survived by his widow, one daughter and four sons.

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VOL. XX, No. 514 *Wednesday, June 13, 1917* Price 5 Cents $1.50 per Year, Post Free

Photographic Style

Hammerton, the painter, writing some forty years back, declared that it is preposterous to talk of the style of a photograph, but he was an honest man, and doubtless would now-a-days appreciate a good deal of modern photographic art work, and grant that there is evidence of diversity of style in photography.

All photographic pictures are not to be classed under one uniform style. There is a manifest distinction in production and though we are willing to grant that photography has not as yet differentiated into particular schools, like painting, nevertheless it exhibits individuality and plainly shows the personality of the artist in the work.

Photographic art, permit us to call it thus, for the nonce, must, like the painter's art, be imitative. Imitative not merely in the sense of actual transcription from nature, but imitative in the influence exerted by some master.

The photographer imitates; that is, actually copies what he sees worthy of reproducing and so, to a great extent, imbibes and assimilates the masters' peculiarity of style. In fact, the painter does the same, not alone the amateur painter, but even the great master painters show particularly in their earlier works, the influence of their predecessors or distinguished contemporaries, and sometimes to that degree that we moderns are at a loss to distinguish the work of the imitator from that of the original worker.

You may notice how Raphael is influenced by the artistic atmosphere in which he happens to be. Sometimes it is Perugino, sometimes Michaelangelo. The thing to bear in mind when studying from the masters of our art, is, first, we must imitate, not try to originate—then we must as we advance, still imitate, but now our imitation must not be servile copying, but imitation upon principle. That is, we must use the master as a guide in our deviation from his style. In fact, the conscientious imitator unconsciously deviates for he modifies and supplements what he appropriates, combining what he has learned with what he derives directly from his own observation. If we start out without having schooled ourselves by discipline in technical labor, possessed only with the idea that uninstructed, we will make something novel and original in our art, we shall, without a doubt, succeed, but what opinion will an intelligent public have of our work?

It is easy to be original by contemning

all experience. The cruder the work and the further the idea is from sanity, the more the artist arrogates to himself possession of divine afflatus.

The painter all through his life is a diligent student of the work of others, though he is constantly striving for individuality of expression.

The man of greatest promise in any school is the man who appreciates the merits of others, but he tries to materialize the spirit of what he sees in the work he appreciates, and never blindly copies.

It is no praise to an artist to tell him his work so closely resembles some famous worker as not to be distinguished from it.

To imitate on principle is the only way to achieve originality. Learn from what is beautiful, the principles which make it admirable, but make use of these principles to express your own sentiment; do not try to make a replica of the work under the impression that you have created something.

Success in Business

The man possessed of artistic temperament when exploiting that temperament in the line of business is not usually equipped for the strenuous struggle. Naturally, with his sympathies in one direction, it seems to him a sort of profanation of his talent to be over-zealous in grasping after the opportunities necessary to success in business life. It is proverbial, though not necessarily true, that the artist lacks method in the conduct of his affairs. We might point historically to many a painter who had a sharp eye to business, and whose art lost nothing by his possession of shrewdness. It does not follow, therefore, that photographers as a rule are lacking in business acumen. However, much glib writers to photographic magazines try to emphasize the shortcomings of the profession.

The photographic profession is somewhat peculiar as a profession. It demands not only a knowledge of art, science and technical quality, but also business instinct, and here we must admit that there are many more who possess the former requirements than the latter, and hence the failure of many when photography is made a business venture.

It is so in the profession of any art. No argument is needed to convince that the best drama or the most elaborate musical production brings in no receipts unless it is put properly before the public. Shakespeare succeeded pecuniarily not on account of his genius, but simply because he was a good business man. It is unfortunately too true that the best mentally endowed in any profession often fail because they underestimate the importance of the business factor. Their paintings, for instance, which they gratefully sell for a hundred dollars, bring thousands when the astute business man gets them into his possession.

The want of appreciation of this important economic factor is no great hindrance in the way of the artist's advancement. The supreme artist who really loves his work, thinks of the great injustice done him by this lack of appreciation. He sees the work of second or third class artists put before the public while his are not sought out. He unjustly throws the blame on an undiscriminating public, accuses people of a deplorable bad taste. Why blame the public when they know nothing about your existence? You are to them an unknown quantity and of necessity ignored. Solace yourself, if you are a philosopher, in the expectancy that your merit must ultimately be discovered, or cast aside your self-complacency and advertise yourself to the public by a show of ability. It needs business tact as well as artistic qualities to be a commercial success.

*

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OUR LEGAL DEPARTMENT

CONDUCTED BY ELTON J. BUCKLEY, ESQ.

(Mr. Buckley is one of the leading members of the Philadelphia Bar, and an authority on legal matters. If our subscribers have questions on legal points, and submit them to us, Mr. Buckley will answer them *free of charge*. A stamped and addressed envelope must be enclosed for reply. Make your question brief and write on one side of the paper only.)

War's Effects on Contracts for the Sale of Merchandise

My Dear Sir:—I have not seen any authoritative statement regarding the legal effect which the war situation will have on contracts for the purchase and sale of merchandise. There are thousands of those contracts, in all lines of trading, in various stages of completion throughout the country, and business men are in great need of information regarding their rights. I have heard it said that the war set aside all contracts, but can scarcely believe this statement. Will you kindly supply some information on the subject?

J. O. PORTER & BROS.

I have no doubt that the impression that war nullifies all contracts for the sale of merchandise has been created by the *sellers*. In an experience of some years, I have never seen a time when so many sellers of merchandise have deliberately laid down on their contracts as has been the case in the last year or two. Without any reason except that it was too expensive to fulfill their contracts, they have deliberately refused to deliver merchandise they had bound themselves to deliver, and it is astonishing how many times they got away without the slightest reprisals by the buyer.

War has no effect whatever upon a contract for the sale of merchandise made between two citizens of the United States, unless that contract contains a provision that in case of war the agreement is off. If that provision is not in it, the contract is good and can be enforced, no matter how hard it is upon the seller to do it. If the seller has not protected himself by a provision in the contract, the war may totally destroy his source of supply, it may take his labor from him, it may in a dozen ways make it about impossible for him to deliver the goods he has contracted to deliver. That makes no difference. He is still bound to deliver or pay the buyer his damages.

There is one exception to this—where the war has forced the Government to step in and take possession of the seller's plant. For instance, take a soup factory, or a clothing manufactory, or a machine plant. The Government needs the plant for war purposes, and it steps in and seizes it, either by running it itself or by compelling the owner to run it, but for the Government only. The owner has made contracts ahead to sell goods. He is now out of business. In this contingency the law will excuse him for not fulfilling his agreement. Some cases, however, say that the contract is only suspended until such time as the plant is turned back to the owner again, while others say it is dead. There is no rule as to this—it depends on the facts of the particular case.

So where the Government seizes a stock of manufactured goods. Say a wholesale grocer has 20,000 cases of canned tomatoes. Salesmen have sold against this stock to the extent of 5,000, though no deliveries have been made and the 5,000 cases are still in the jobber's hands. The Government is in sore need of tomatoes for the troops and it commandeers the entire 20,000. Naturally the general stock of tomatoes would be small in such a contingency, and it may be that the jobber could not buy tomatoes to fill the orders for 5,000

cases. In that case, although I have not seen any cases on the subject, my judgment is that the law would relieve the seller from the *immediate* obligation to deliver the tomatoes he had sold, although he might be compelled to deliver them later.

The law is equally clear as to the effect of a war status upon contracts for the sale of goods between citizens of this country and alien enemies, as for instance, Germans in the present case. If any American dealer had contracted with a German firm, resident in Germany, to deliver goods here, that contract is suspended during hostilities. If the goods have been received by the buyer, the German seller cannot sue for them in our courts, but if the shoe is on the other foot and it is he that is to be sued for something, the buyer can sue him in this country if the seller has any property here that can be reached.

If the German seller is doing business here and stays here during the war, his contracts for the purchase or sale of merchandise are good, but he cannot sue on them here while war lasts. But if himself sued, he can defend.

If an American seller has sold to an American buyer goods that were to be brought here from England or Italy, or some other foreign country, and while en route the boat containing them was sunk by Germany, the seller would not be excused. He would still have to supply the goods or pay damages for failure to do so.

Of course, the parties to a contract can agree, if they like, that it shall at once be abrogated or suspended in the event of war, but to be binding this provision must be a part of the written agreement and must be absolutely clear.

(Copyright, 1917, by Elton J. Buckley.)

Painters as Judges of Photographs

One often sees the question raised, "Who is the right person to judge pictorial photographs?" and, of course, this question implies the further one, "Is it better to have a painter's views on art applied to a photograph, or should such judging be confined to photographers only?" A writer in the *Country Gentleman* discusses the pros and cons of these vexed questions at some length.

A PHOTOGRAPHER ON TECHNIQUE

Undoubtedly the photographer is the right man to judge on questions of photographic technique, just as the painter is the right man to consult to find out if a picture is well painted. But in a pictorial photograph something more is aimed at than an exhibition of technical excellence, and this something else—this pictorial quality—needs to be appreciated at its proper value.

THE DANGERS OF THE PAINTER

There is one danger inherent in the painter's appreciation of a photograph that I saw well described in an article a short time ago. There are certain effects that are produced by a painter laboriously and carefully—gradation in a sky, for example—that may quite possibly be produced by a lens correctly in a moment. The painter may well overvalue a result which to him would have been difficult, whereas to the lens it is easy.

JUDGMENT BY AIM

But I think it is fair to remember that this is, after all, still a question of technique. A painter, in judging pictorial photographs, ought to lay aside altogether all thoughts as to how the picture has been produced, and should simply estimate the pictorial quality of the result before him. It seems to me that such expressions as "faking," "dodging," etc., are often misleading. If the photograph is shown as a specimen of work done by the lens, then, of course, it ought not to be worked upon by hand; but, if it is shown as a picture, it has a right to be estimated as such, without any reference to the means that have been taken to produce the effect. The only question is—Have these means attained their object?

A man may use any method he pleases if it produces a beautiful result, but the quality of that result must be determined by minds that are trained in art. At present, at any rate, minds of this character are far more likely to be found among painters than anywhere else. In course of time there may emerge men who are accepted as artists, and whose experience has been acquired through photography, and not through painting; but it is very unlikely that any man will attain such a position without studying the acknowledged masterpieces of art and the accepted principles that guide all artists in their work.

One point of great importance is that a picture of any sort should be judged according to its aim. "How far has the artist realized or fallen short of his intention?" is the point to be examined by the critic, not merely "Has the artist produced a picture which appeals to me?"

In painting, of course, the same question is all important, but the different aims followed by different painters are more widely understood. It is known that the same picture is unlikely to excel in power of design, in harmony of line, in beauty of color, and in well-balanced light and shade, and there are many different schools of painting that produce widely different results. But in photography the fact that differences of aim exist is not yet so fully recognized. A man who produces work of the older type of excellence, consisting of elaborate detail in the sharpest possible focus, is with difficulty brought to acknowledge that another man's work can have real merit, although expressed in sombre masses, low in tone, and indistinct in outline. All this kind of thing he is apt to consider simply bad work, and to condemn accordingly; whereas, of course, a picture of this broader kind may well have achieved a true pictorial excellence. An artist judging by results alone is more likely to have a balanced mind, from the fact that he is no partisan of any school of technique.

A METIER FOR PHOTOGRAPHY

It is to be hoped that from all the pioneering work now going on there may emerge some definite knowledge as to what type of pictorial work photography is most fitted to produce. There may then be a recognized school, which does not practice a mere imitation of painter's methods, and has got rid of the early affectation which delights in defying all accepted conventions, so that we may realize that pictorial photography has a definite métier of its own.

At present the pioneers are making vigorous experiments in all directions. Many eccentricities, highly praised but a short time ago, are now seen to have been off the lines of real advance. The chief need is that those things should be studied which find their expression better through the lens than through any other medium. An art founded upon such things as these must be truly characteristic of photography, and would be welcomed, because of its power of expressing itself in a field of work that the recognized arts have not hitherto been able to make their own.

*

Urge Ban on Conventions

Washington, D. C., May 31.—As a step in its campaign to increase facilities for moving freight and troops, the Railroad War Board today notified the roads that it does not approve the holding of conventions at the present time to stimulate passenger traffic. The notification was sent after Secretary Baker had indorsed it as "manifestly wise."

This resolution of the board was forwarded to railroad officials throughout the country:

"It is the sense of this committee that conventions which will bring large bodies of persons to one point should be discouraged, in the interest of conservation of fuel, to avoid congestion, to prevent interruption of necessary freight traffic, and to conserve equipment and energies which must be applied to accomplish the transportation required by the country."

*

MRS. JONES—"I met Johnny Fuller today. He says I am getting fat."

JONES—"It's natural he should say so."

MRS. JONES—"Why?"

JONES—"You were looking Fuller in the face."

—*Tit-Bits.*

This Means You!

C. H. CLAUDY

YOU should buy a Liberty Bond—not the other fellow, not John Smith across the street, not the janitor, the operator or the retoucher. The appeal to the general public to subscribe to Uncle Sam's Liberty Loan means YOU.

It is unfortunate that the word "buy" has been so extensively used in connection with the campaign to "sell" these bonds. We are accustomed to the thought that when we "buy" anything, we spend the money, take the object for which we spend it, and kiss the money good-bye for all time.

"Buying" a Liberty Bond is no more a "purchase" than is "buying" four quarters with a one dollar bill. The man who exchanges a greenback for its face value in silver has merely changed the *form* of his wealth, not its *amount*. He *still* possesses the same value in currency.

The man who "buys" a Liberty Bond has merely exchanged the form of his wealth —traded with Uncle Sam, some money for a promise—some cash for an equity in Uncle Sam's good faith.

But the U. S. Government does more than merely change the form of your wealth when it takes your cash and hands you a Liberty Bond. It pays you for the privilege.

True, the payment is not high. Three and one-half per cent does not compare favorably with the 5 per cent of many perfectly safe industrial or public utility bonds, or the 6 per cent of many perfectly safe stocks. On the other hand, the Liberty Bond is not subject to any tax, either as to principle and income, save the inheritance tax, and—it has been the history of all U. S. war bonds, that they sell at a premium after the war is over, and have been at a premium during war.

These bonds are certain so to do. There is no question that this issue is only one of several. Successive issues will unquestionably be at a higher rate of interest. These present Liberty Bonds will draw the same rate of interest for their owners that any future, high-interest rate bonds do. And a four or four and one-half per cent U. S. bond, which is, as Frank Vanderlip (President of the National City Bank of New York and the leading financial authority of the country in matters financial) truly says "is the finest piece of paper in the world"—will unquestionably sell, a few years from now, at a handsome premium.

So much for the merely business side of the matter.

But—the sentimental side, the patriotic side, the side which appeals to us not as business men, *but as Americans*—is there any need to elaborate on it? Unfortunately, there is. Not because of any lack of patriotism, but because of a lack of understanding of the real need for you—you who read this, I who write it, the Editor who prints it, to show your, my and his patriotism, not by talking about it and being "willing to do anything," but by doing the one thing the Government has asked you, me and him to do.

I happen to know the Editor has bought his. I have bought mine. Not much, to be sure, but as much and a wee bit more than I can afford. Now we both ask you, not "have you bought yours?" because that's none of our business, but "if you haven't, won't you go do it?"

The banking interests of the country are doing their part. Everywhere arrangements are being made to enable people to buy these bonds on time payments, with the interest on the loan at the same rate as the bond bears—in other words, the banks are charging you nothing whatever for the accommodation—nothing comes out of your pocket but the price of the bond—the same cash price that those pay who have the money to pay in cash.

Not only the banks, but many industrial companies are doing the same thing. The

Eastman Kodak Company has arranged to allow any or all of its employees to purchase these bonds on time payments, paying for the necessary loan only the face interest of the bond—3½ per cent. Bond houses are patriotically allowing their salesmen to sell Liberty Bonds, merchants are advertising Liberty Bonds, department stores are selling them over the counter at a dollar a week, one industry of which I know, is not only selling to its employees the bonds on time payments, but is going to *deliver* the bonds with the first dollar down—showing how they trust and encourage their help.

With all these examples, isn't it up to you, if not to finance your own employees, at least to encourage them to subscribe to this loan? Far be it from Editor or writer to seem to preach, or to be unpleasant with what looks like an attempt to show you your duty. We—the Editor and I—are just giving this space and this time to this subject because it seems to us both that it is part of "our bit" and we want to do it.

It is your bit, too. If you are in khaki, and going to fight, forget it. If you are ploughing a field and raising potatoes, you are enlisted already in Uncle Sam's service. But if you neither fight nor plough, then there is the one other thing you can do—let your dollars fight for you, and for Uncle Sam.

Come across. Dig down in your pocket for luxury money, and buy a bond. Don't "let George do it" for you. *You* do it. Do it *now*, before the subscription date rolls around. Get your little button, and wear it proudly, since it marks you as one who is willing and glad to do that thing for the country you love and which that country *asks* you to do. Go today—not tomorrow—to your bank, tell them you want a fifty, a hundred, a five hundred, a thousand dollar bond—whatever you can afford—and watch them smile and make it easy for you to buy it, practically on what terms will suit you best.

Then—one more thing. Before it is too late, go to your employees and tell them this story—ask them to read this page—encourage them to do the same thing you have done. "Many a Mickle Makes a Muckle" and many a fifty-dollar bond purchase will make a million or so in your town. Every little bit helps. No one will question whether you have done much or little, so you have done something. The man who buys a fifty-dollar bond is as much a patriot—if it represents his ability—as he who subscribes in millions.

And then, forgive us both, the Editor and the writer, for taking your space in your photographic weekly for talk of patriotism, and think only that we, too, are Americans and are trying to do our part.

[From a business standpoint: Did you ever want a couple hundred dollars in a hurry and your bank balance didn't warrant the bank in loaning you the money? You didn't have any collateral to offer and you were right "up in the air."

A Liberty Bond is security in any bank. You can borrow on it on sight. To buy them is good patriotism, good business and an increase to your assets and credit.—ED., *B. of P.*]

Values

A feature intimately connected with light and shade (vital to pictorial effect, whether the subject be one of vivid color or monochrome) is that termed "values." There seems to be no uniformity of opinion as to the proper definition of the term, but as far as photography is concerned some idea of its meaning may be gained by illustration.

Suppose you half close your eyes and look at an object a little distance away, divorcing your attention from the outline and directing it to the patches of light the object presents; that is, irregular areas of light and shade. Let us suppose this object is your hand. To your suppressed vision the palm, which is directly before you, shows the area of highest light, and there is a gradation of light into shadow

in the spaces between the fingers and around the ball of the thumb and further at the sides of the hand, where they go off to the edges.

These gradations of light and shade, which necessarily involve gradations of the flesh and reflections thereon, are the values. Study a face, say, of a young woman, because the muscular envelope of a young woman is smoother and rounder than that of a man. Look closely at the face, and you will notice high-lights on the nose, cheekbones, forehead and the chin. The side of the nose is slightly in shadow, running up to high-light again as the cheek is reached, and then the shadows begin to deepen as your eye follows around toward the ear. Under the chin and around the throat are still deeper-cast shadows. These are values you appreciate in the head.

So you see values are really nothing further than the relations of light and shade, but they are all not as easily resolvable as in the simple examples we cite.

In order to give the face relief, or light and shade artistically arranged, the nose, cheeks, chin and forehead are high in light and the back parts of the head and neck are graded away into the shadows of the background. These gradations are furthermore qualified by the flesh values. The problem of values, therefore, enters into all parts of a picture, whether in high-light, half-tone or shadow, and its importance to production of artistic effect cannot be over-estimated.

*

X-Ray and Monochromatic Light

For the minute examination of details many advantages have been claimed for monochromatic light over ordinary compound illumination, because with it all rays which make up the image are brought together in the plane of the retina without the possibility of encountering the fringes of even aberration.

Hence vision under such illumination becomes much sharper. An interesting appreciation of this method is shown by the use in hospital work where X-ray examinations are used. According to reports, much sharper inspection and better diagnosis of the faint images and shadows of the negative are secured by the monochromatic light of the mercury arc than when the continuance spectrum illumination is employed.

Snowballing in August in Italy

Seldom are photographs procured of greater interest than the two reproduced below. For them we are indebted to Mr. Edward J. Wessels, president of the Prosch Mfg. Company, Inc., of New York.

The negatives are exactly as he developed them, shortly after he had made the exposures. He and his family were touring in Italy and on August 22d, embarked aboard the steamboat *Italie* at Locarno, for a trip on Lago Maggiori.

The morning opened oppressively warm. The breeze was like air from a furnace and devoid of life or coolness. At 8.00 A. M., the thermometer registered 120° Fahr. Under a cloudless sky, the heat grew more intense and passengers went into the cabin as they could not remain on deck. By noon it seemed as if the mercury could not rise higher.

After leaving Isola Bella an hour later, a hurricane began without warning. The winds blew from all quarters and tossed the light-draught boat so roughly that it was feared she might capsize. Torrential rains fell and the heat began to abate.

Presently, hailstones as big as walnuts came down. One struck Mr. Wessels' fingernail, which turned blue and black, and the discoloration did not disappear until several months later.

The hail made a deep pile on deck. There was a panic and the frightened passengers crowded to one side of the boat. The water rose to waves which, aided by the blasts, at one time almost made the craft turn turtle. The captain lost his head and the steamboat fell off her course and was helpless in the trough.

A passenger compelled the captain to ring for full speed ahead and none too soon did the *Italie* head for the nearest port. Most of the deck baggage was ruined. Some of it was blown overboard. After a hard tussle, Stresa was reached, but in trying to make fast to the quay, two big hawsers were snapped in pieces. Then Mr.



THE DECK COVERED WITH HAILSTONES

Wessels and his son pelted each other with ice balls. The former said, "Would anyone at home believe that we did this on a day when the heat was at least 150° Fahr"? So he photographed the ice on deck.

The lower picture shows the appearance of the lake as it was hit by hundreds of thousands of hailstones. Had it been at night, doubtless a Prosch flashlight outfit would have been used. Mr. Wessels carried an autographic Kodak while touring abroad and got many fine exposures. But these two are the most remarkable of the collection. His was the only camera aboard.



THE HAIL HITTING THE LAKE



MEMBERS OF THE PITTSBURGH SECTION

On May 28th, the Pittsburgh Section was entertained at the Sewickley studio and home of A. H. Diehl, the President-elect of the Middle Atlantic States. A criticism by Mr. E. Meyer Silverberg, of the prints from negatives which were made at a former meeting, was one of the most interesting features.

The election of officers was as follows: President, Jas. B. McClay; Vice-President and Secretary, W. B. Dinsmore; Treasurer, Mrs. L. D. McKee.

At the close of the meeting a handsome gladstone bag was given Mr. Diehl. About fifty members partook of an excellent dinner before adjournment.

A Talk on Posing

FELIX RAYMER

So much has been said and written of "the pose" that I almost hesitate to approach the subject. But, after all, on what subject photographic has there not been much said and written? And again, it is by repetition that education and cultivation are acquired. The average brain cannot grasp a thought the first time it is advanced, and more frequently than not it must be stated several times. Some things we grasp very quickly, but there are those who do not get them as rapidly as we do; and so are there things that come to us slowly but others consider them simple. So it is necessary, ofttimes, that a subject be repeated over and over before it reaches the seat of understanding. This, I believe, is true of "the pose."

It seems to me, speaking from an experience of more than twenty-five years, that "the pose" is more a matter of environment than anything else. We are as a rule educated by our surroundings. Those things that are ours are the best—our native State is decidedly best, and our children are far superior to all others. It follows that the customs of our own people are much better and more advanced than those of others. The preferences and demands of our friends and citizens are superior to any other city, and so on without limit. Now, it naturally follows, that if a city or town has certain customs that are peculiar to itself, that the people have preferences in photographs peculiar to themselves. Therefore, every photographer has to be more or less a "law unto himself" so far as catering to his trade is concerned. He must deliver the goods, and the goods he must deliver are not always the goods that are most artistic.

My experience in photography has been acquired in towns ranging in size from 1100 inhabitants, on up to a city of over one million, and it has taught me that the patron of the city studio positively would not accept a picture as a gift that would be highly pleasing to the patron

of the eleven-hundred town. On the other hand, the patron of the smaller town would not accept the picture made in the city studio. Please understand that I am speaking in general terms, and that there are in all towns, exceptions to the rules, but these exceptions do not supply the photographer with bread and meat.

The true appreciation of the correct pose in portraiture cannot be arrived at by the education of the people in portrait work alone, but in all other arts and sciences. It is utterly impossible to convince an ignorant man or woman, ignorant I mean in the arts and sciences, as well as photography, that one of our low-toned, rich portraits is better than the high-keyed surface work that is absolutely demanded by nine-tenths of the country trade. If this is not so, why is it that we hear so many times expressions like this made at the conventions by photographers who have attended for years—"Yes, they are pretty and *I* like them, but *my customers* just simply *will not* have them." There is never a demonstration given by the best operators known that this is not said many, many times. The same is said of the exhibits, pictures made by operators known the world over, yet they would not please the trade of some of these photographers from the small towns.

Now, the idea is advanced that we should educate our patrons up to a just appreciation of good work. This is a slow process, and in most cases the photographer will have been a "thing of the past" long before his trade is educated up to it, unless he is so well educated himself that he can take his trade and the requirements of his trade and not tear them down and start something new, but build upon them, and improve artistically on what *he is already doing*. To try and introduce something radically different from what he has been doing, simply for the reason that it is what some other operator says is "the thing," will in nearly every case prove disastrous. The public knows what it wants and it knows what has been the custom for ages for others to have, and any change from the regular thing will not be endured. As an example, I will mention one case. I have in mind a small city of about six thousand inhabitants. The entire county is settled by German families. Their fathers and grandfathers had pictures made at one studio, and they had lots of them, too. When they were christened they had a cabinet picture, after their first communion they had another cabinet picture made, and when they married they had another, and when they die their floral offering is photographed. This is an established custom, and the custom is followed out even in the size of the picture and the card mount. The photographer has ambitions, and high ideas of artistic results, and has repeatedly tried to change his style of work from that his father before him made, but when he does, he is brought up again with a round turn, and must go back to what the people want or lose his trade. He goes back. This is only a single case but there are thousands of others all over the country. I do not mean to say the photographer should give up in despair and never try to change his work, but what I do say, and it is said after many observations and experiences, is that he should continue to give them just what they want, only build on it toward the making of his work "individually artistic." Every photographer should be an



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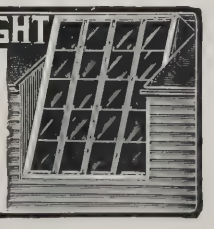
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"Buy a Liberty Bond today; do not put it off until tomorrow. Every dollar provided quickly and expended wisely will shorten the war and save human life."

Secretary W. G. McADOO.

May 14, 1917.

A Liberty Loan Bond is Uncle Sam's Promise to Pay, and he is worth $225,000,000,000.

"artist unto himself," and then his work will possess an individual merit of its own.

Many communities demand light prints, broad lightings and plain posings. These can be given, but modified somewhat from the old time white-washed-out print that satisfied. There is just as much artistic merit in a light, delicate key as in the lower keys, when it has been made properly. To get the face light, we used to print light. This gave a weak, washed-out effect to the picture. Nowadays the negative is treated by reduction and intensification so that all other parts of the composition are taken down into a much lower tone than the face, and thus the face becomes the point of concentration and accentuation.

Communion pictures are always of white drapery, and we used to have the whites so white they came out as blank paper, but it is now possible for the operator to follow his custom in making these pictures and still add a touch of artistic merit to them by locally reducing the whites until the details show in the prints.

The pose ofttimes depends upon the accessory used. Most accessories mean nothing in the picture, except a conglomerated mess. They do not look like anything on the earth, above it, nor beneath the waters of the sea; therefore, they have no place in the picture, as they add nothing to its naturalness. The selection of an accessory, should be for the purpose of expressing something definite in the particular subject in hand. Someone will doubtless say this would necessitate an endless array of accessories. Not so. Every studio has a particular *class* of trade and every accessory should be selected to suit his *class* of trade, and then the *manner* of its use becomes the *individual* feature. A chair can be used in many ways, and possibly no one way would suit two different subjects for many a long day. The same of all other accessories. Every subject has some little trait that is individual, and it should be closely studied. The accessory is of just as much importance in the bringing out of that trait as the lighting or general pose. The accessory is a *part* of the pose, and the subject and the accessory should become *one*, as the horse and his rider become one. This doubtless will lead to someone wanting to know if we should always pose a farmer with a rake in his hand or leaning on a plow. Not necessarily so, although it *would* be truer to our ideas of the farmer's nature. But there are times when the farmer does not have a rake in his hands, and neither is he leaning against a plow. We must catch him at those times, but I do not believe I would show him with a "claw hammer" coat on and "patent leathers" adorning his pedal extremities. Of course, there are individual cases where a farmer will show up in this garb, but it is not the "farmer nature" to do so, and so rare is it that it would appear ridiculous. A plain, simple pose, using a plain, simple chair or plain table, will add more majesty to the plain farmer than all the "claw hammers" in Christendom.

The pose is a question of the nature of the subject. The nature of the man is altogether different from that of the woman. The old man's nature is different from the young man's. The same accessory would not suit for both. A child's nature is different from that of the adult.

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To see an adult posed as a child has been, would be absurd. So the operator should be a close student of not only *human* nature, but *all* nature, that he may not only pose his subject true to his nature, but avoid introducing something so contrary that it becomes incongruous.

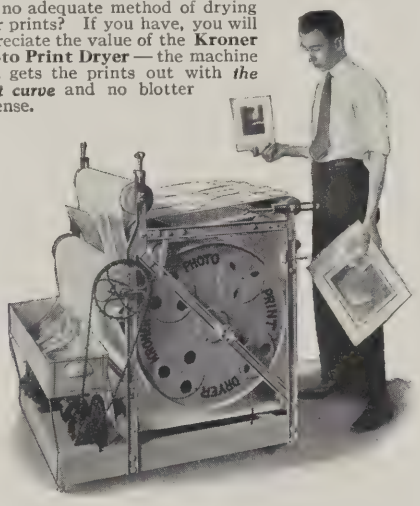
We say considerable about the introduction of curves into our picture, and it is true that all lines should be curved if possible, but it is of just as much importance that these curves be placed in their proper *weight*. This must be done by toning them down so that they do not intrude or attract too much attention by reason of their strength. The pose and the lighting should go hand in hand, the one to help out the other, the two worked together, one dependent upon the other. Every line may be accurately correct so far as pose is concerned, and yet be a failure for lack of balance in the light. Some unimportant part of a certain curve may be so strongly illuminated that it becomes offensive, even though it is a curve. Many times the operator has to call upon his knowledge of lighting to help him out where he cannot convert some objectionable angle into a curve. This he does by screening down the objectionable part or by reducing it locally in the developing.

The principal rule of posing: The sum total of posing is to know what is *true* and what not. One might say that this would not apply to the rule for introducing curves. I think so. All nature is a curve. Angles are not true to nature. Lines cannot be true and straight. To properly suggest trueness to us it must be done in curves and not angles, therefore, if the operator so handles his subject that the pose—the poise, or

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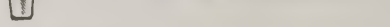
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the composition, call it whatever one may—*appears* natural, he will find all lines and angles have given place to curves. True, the subject may not *feel* natural every time, or as he expresses it, he may not "feel comfortable." Simply because he does not feel comfortable does not mean that the pose is not natural or true to nature. 'Tis not all of us who have come into the world blessed with all of the gifts that our *nature should be*. Some of us have one or more shortcomings in our physical makeup that prevents us from measuring up to the standard of a perfect man; and lacking in some respect we cannot feel comfortable when placed in a natural, *natural* to *man as a whole*, poise or attitude. Individual cases do not make rules, but rules are made to apply to individual cases. And if we have a case that is hard to handle, from the fact that through some cause or other he cannot be comfortable in a natural position (not natural to *him*, but to mankind), the operator must call on his knowledge of light and shade to cover up what he lacked in his pose. "Sports" occur in all of the biggest bred animals and fowls, and from black parentage may come a perfectly white cub or chick. But these "sports" have the *nature* of the parent stock, and to all intents in purposes are the same as the stock. The same is true of man. None are absolutely perfect, but some are so nearly so, and in fact so many are so, that we establish a "rule" based upon the "average" and the operator is called upon to apply the rule upon those who fall short of the average. The average do not need the rule applied. In other words *the average patron does not have to be posed*, for he will *naturally* fall into a *natural* pose, true to his *nature*, to his *environments*, his *education* and *cultivation*, and to take him out of them would be his undoing, and the undoing of the operator.

*

Stripping Prints

So far I have found nothing to equal ordinary kerosene (paraffin oil) to prevent prints from sticking to the surface to which they are squeegeed. When this is clean and dry I rub it over with a rag moistened with the oil, taking care to go over every part, but to leave as little trace of the oil anywhere as possible. It is then given a polish with a duster, so that it is no longer perceptibly greasy, although it still has a faint smell of oil. Since I first adopted this, three years ago, I have not lost a print from sticking.—HAROLD CROSS.

"CALCARD MOUNTINGS"
ARE MADE BY
CALIFORNIA CARD MFG. COMPANY
SAN FRANCISCO, CALIFORNIA
STYLE — WORKMANSHIP — QUALITY
"CALCARD MOUNTINGS" stand for "EXCLUSIVENESS"
:-: Eastern Representatives :-:
M. M. FREY, - LE MOYNE BLDG., 180 N. WABASH AVE., CHICAGO, ILL.
H. L. BURD, - 3735 GRAND CENTRAL TERMINAL, NEW YORK, N. Y.
W. A. LEONARD, - 3735 GRAND CENTRAL TERMINAL, NEW YORK, N. Y.

Films to Aid Food Crusade

TWO SLIDES FOR USE IN MOVING-PICTURE THEATERS AUTHORIZED

Director and Chief Engineer A. P. Davis, United States Reclamation Service, Department of the Interior, has issued the following letter to all field offices:

"On recommendation of the statistician, submitted to the department by this office, the Secretary has authorized the showing of two slides in the moving-picture theaters on or within the locality of the several projects, in order to impress upon the people the general shortage of foodstuffs, so as to encourage an increase in crop production.

"Copies of these slides will be sent to the several projects as soon as practicable, and it is suggested that arrangements be made with the moving-picture theaters to show them at their several performances. If an insufficient number of slides are received, they may be used by the several theaters in rotation, and, if desirable, additional sets can be furnished on request.

"It is assumed that the moving-picture theaters will be glad to show these slides without expense to the Government.

"A. P. DAVIS."

*

To Clean Engravings

The photographer is frequently called upon to make a copy of an old yellowed engraving, and his usual recourse is to the orthochromatic plate. This plan works well enough when the yellow tint is uniformly distributed over the print. In the majority of cases, however, the yellow disfigurement is in spots and blotches; and even with the use of the orthochromatic plate the irregularity is apparent in the reproduction.

The following method will be found efficient in obliterating the unsightly spots and not the slightest injury is done to the original; in fact, the print is restored to its pristine condition.

Make a 10 per cent. solution of potassium carbonate. Immerse the print in this solution in a clean glass or porcelain tray and when the paper is thoroughly saturated, pour off the liquid and flow over with peroxide of hydrogen (usual strength). An effervescence takes place, and when it subsides wash in several changes of pure water. The print will emerge beautiful and clean, and of course may be copied upon an ordinary plate.

GOERZ LENSES

NO lens has been more heartily endorsed by professional photographers than the famous **Goerz Dagor F:6.8—F:7.7.** For nearly twenty-five years this lens has been on the market, and it is still unexcelled. The well-known **Goerz Celor F:4.5—F:5.5** is widely used for studio and commercial photography. The **Goerz Portrait Hypar F:3.5—F:4.5** enables the portraitist to obtain perfect drawing and modeling. In the **Goerz Syntor F:6.8** the photographer may obtain a high-grade anastigmat at a reasonable price which he may have fitted to nearly any camera or shutter he already has in use. The new **Goerz Gotar F:8** is well adapted to general commercial photography and photo-engraving.

See your dealer about a ten days' trial, and ask him for the latest GOERZ CATALOG.

C. P. Goerz American Optical Co.
317C East 34th St. - NEW YORK CITY



DO YOU know of *anything* equal to
"SOLO" Flashlight Powder?

Three speeds, Slow, Fast and Very Rapid. If you could read the tributes on file here, you'd be convinced. Here is one: "It has been impossible for me to get your Powder. Dealers substituted other brands when yours had been ordered—much to my discomfort, *causing me several times to spoil good jobs.* I am always sure of getting from you a fresh supply of what is ordered." "SOLO" is sold by us *direct.* Send **$9.50** for **20 ozs.,** packed moisture-proof. We'll *prepay* expressage. "SOLO" will neither cake nor spoil. It's safe.

FRANK HARRISON COMPANY
Lock Box 96, Penn. Terminal Post Office, New York

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

Advertisements under our classified column are keyed or designated by location: (1) means that the advertiser is in the New England States; (2) means Middle Atlantic States (New York to Virginia); (3) States west of the Ohio River to the Mississippi; (4) all States west of the Mississippi; (5) States in the south, from North Carolina to Texas; (6) States in the eighth postal zone, from Arizona to Washington; (7) Canada, east from Toronto to the coast; (8) Winnipeg to Georgian Bay; (9) Winnipeg to Vancouver.

DO YOU WANT A POSITION?

WANTED AT ONCE—A good, all-around photographer; one who is capable to take full charge; must be sober and reliable. Send photo and reference in first letter. This position is permanent to the man that can make good. Scheidemantle Studio, Lock Box No. 7, Ellwood City, Pa.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—American young man, married, wishes permanent position; New York City or vicinity preferred. Capable and enthusiastic all-around workman. Now conducting own small town studio in Vermont. Address 825, care of BULLETIN OF PHOTOGRAPHY.

POSITION WANTED—Receptionist and finisher with considerable experience will take position for the summer or year round. Obliging, honest, and can give the best of reference. Pennsylvania preferred. Address 824, care of BULLETIN OF PHOTOGRAPHY.

SITUATION WANTED—Permanent position desired by all-round workman and retoucher in first-class studio as assistant operator and dark-room man. Address E. W. C., care of BULLETIN OF PHOTOGRAPHY. (2)

DO YOU WANT TO BUY OR SELL A STUDIO?

STUDIO FOR SALE—Owner killed in motor-cycle accident. City 12,000, with rich surrounding country; many factories; county seat; big county fair. Equipped complete; low rent; price reasonable. R. A. Hunsinger, Admr. Estate of B. Bruner deceasee, Fremont, Ohio.

MISCELLANEOUS

FOR SALE—11-inch condensers, perfect condition, $20; blue bulb, 5000 candle nitrogen operating light, with adjustable iron frame, perfect condition, cost $35, sell $20; Arastry background without frame, cost $25, sell $15; absolutely good as new. Goods shipped C. O. D., with privilege of examination to parties giving satisfactory references. Adams Studio, Portland, Maine.

What's Doing in Photography

C. A. Milum has reopened his studio at Edgerton, Minn.

Peter Vanderauwera of Nashville, Mich., has decided to dispose of his studio there, on account of ill health.

The McNett Studio, Marion, Ill., has been sold to J. B. Nichol of Carterville, Ill., who will take charge at once.

Please note the change of address in the Chicago office of the California Card Manufacturing Company, formerly 30 E. Randolph Street, now located in the Le Moyne Bldg., 180 N. Wabash Avenue, M. M. Frey in charge.

:: :: DEATHS :: ::

W. E. BAIN

W. E. Bain, formerly of Black Earth, Wis., died recently at the home of his daughter at Geneva, Ill. Death was caused by a paralytic stroke. Mr. Bain was 68 years of age.

*

Don't Stop

When someone stops advertising,
Someone stops buying.
When someone stops buying,
Someone stops selling.
When someone stops selling,
Someone stops making.
When someone stops making,
Someone stops earning.
When everyone stops earning,
Everybody stops buying.
KEEP GOING. J. J. GEISINGER.

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

BULLETIN OF PHOTOGRAPHY

[TRADE MARK REGISTERED]

IN WHICH IS INCORPORATED "THE PHOTOGRAPHER" AND THE "ST. LOUIS AND CANADIAN PHOTOGRAPHER"

A WEEKLY MAGAZINE FOR THE PROFESSIONAL PHOTOGRAPHER

210-212 North Thirteenth Street, Philadelphia

FRANK V. CHAMBERS, Editor and Publisher JOHN BARTLETT, Associate Editor

Yearly subscription, in advance, postage paid, United States, Mexico, Cuba, Philippines and Porto Rico, $1.50. Canada, $2.00. Countries in the Postal Union, $2.50. Single copies, 5 cents.
Remittances may be made at our risk by money order, check, draft or registered letter.
Items of interest upon photographic subjects will be gladly received.
Subscriptions received by all photographic and news dealers in the United States and Europe.

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War and Your Business

FRANK FARRINGTON

Every business man wonders first of all what war will do to his business. We think of this before we think of personal safety and I am afraid we think of it before we think of the welfare of our country.

Whatever the effect of war upon the pocketbooks of your patrons and upon their inclinations in connection with having their pictures taken, something, perhaps a good deal, is going to depend upon your own attitude as shown in your advertising and in your policy.

If you immediately begin to cut down on advertising, to make less effort to get business, to show that you are afraid of what may happen, you have a right to expect that this will make your customers and prospective customers more cautious, not to say afraid.

If you give them the example of a well-informed business man frightened about the future, you make them feel that it will be well for them to economize to the last scrap and they will not hesitate to begin it in the matter of money spent for things they regard as unnecessary, and it does not take any stretch of the imagination to see that they will not regard photographs as necessities.

And this economizing on advertising by you is a knife that cuts both ways. It sets an example in economizing and it reduces the force and the extent of your appeal to the buying public. At a time when it is going to take more advertising to keep business up to its normal level, if you do less of it, you know what to expect—a decline in receipts beyond what even war conditions warrant.

There may be danger of going to the other extreme, proclaiming that war can make no difference in business. In Great Britain they persisted for a long time in their slogan, "Business as Usual." This, when everybody knew business was not and could not be as usual, became an absurdity. Instead of proclaiming that business is the same as usual and giving the impression of a man whistling to keep up courage, a better way is to say nothing about the condition of business but do everything in your power to keep it as nearly as possible up to the usual mark.

When people are less inclined to have their photographs taken, the advertising and the inducements must be more attractive than ordinary. It takes better advertising and more of it to make people forget war

and think of business than to make them think of business when war is not a competing subject.

If there is less inclination to spend money for things not really essential and to stick more closely to necessities, make your product a necessity, or go as far as you can to make it appear to be one.

There is no hard and sharp line drawn between necessity and luxury. What seems to one to be a luxury may be made to seem to others a necessity. Whether a thing seems to be a necessity or not, depends largely upon how badly we want it. Advertising of the right sort will make people want even luxuries, so called, badly enough to feel they are necessary.

It may be kept in mind that decline of buying under war conditions is less due to an actual lack of money than to a fear of what may happen. We all realize that most of the things we fear will happen never do really come to pass. The attitude of our public about buying then, can be influenced a good deal by our advertising.

There are special conditions that arise in war times to give the photographer an extra opportunity to get business. Every young man going off with his regiment, if only to do guard duty, should be an exceptionally good prospect for a sitting. Use your advertising to influence such men to have their pictures taken before leaving home. Use it to get their friends to urge them to do this. There is a big and profitable lot of business available right along this line. It's an ill wind, they say, that blows nobody any good.

It is particularly desirable that the business men of any community become united on the proposition of pushing harder for business. If one or two take the right attitude alone and go after business harder, they will be handicapped and their efforts, to a large extent, nullified if all the rest fall into a slump.

Concerted action all along the line in a town, stronger advertising and more of it by every business, will mean that that town is not going to get into such a dull state as surrounding towns that let matters take their own course.

Optimism has a big value in developing and holding business in war times. In fact, its value is greater then than at any other time. In these days the pessimist digs deeper into his despondency than under ordinary conditions. The optimist ought to work the harder at *his* specialty.

One cannot minimize the awfulness of war or its horrors, and we cannot and should not eliminate consideration of matters of such great import, and the open discussion of them. But we can take the bigger, brighter view of the situation at any time. We can believe in the ultimate triumph of right and in the glory of a fight for a principle, and look forward to the enjoyment of our final victory.

The people in your town and mine look to the business men for leadership in many things. They are not going to be disappointed in expecting the business men to be the foremost promoters of patriotic movements, and the business man who sits back and criticises the administration or the army or the navy or anything he can find fault with, is not only going to be a drag on the national progress, but he will be sure to reap a just reward in decreased business and in lessened popularity.

There never was a time when the business man had as much influence with the governing powers as they have now and if this influence is properly used, there will be an increasing inclination to look their way for advice and suggestions. This will mean that the business men and not the politicians will influence the lawmaking, and consequently we will come a good deal nearer to getting what we ought to have in the way of legislation.

If you are the kind of a man to whom war seems to mean the bottom dropping out of everything, with general discouragement and despair, you need to pluck up courage and bear in mind that your grandfathers and your great-grandfathers had to go through more war than you are likely to

see and, by all accounts, they continued to do business, and some of them to make money—and without the force of advertising that you have available for your service now and all the time.

If you want business to continue as usual, go ahead with your advertising, with your own home buying, with your plans for getting business. Keep the people reminded that you are there ready for their patronage and that you can give them the kind of service they want. Avoid any of the fatal appearance of being idle because of war conditions.

Invite some guardsmen to come in and have sittings made at your expense, just to get a lot of samples to put out in your case. Get the soldiers started having pictures taken and you will have a lot of them.

The surest way to make less business under war conditions is to look and act and talk as if there was less of it.

Modification of Shadow

In the early days of photographic practice, the first consideration was the site of the studio or the "gallery," as it was then called, and there was much discussion relative to the character of the illumination essential to the production of first-class work.

But the environment around the photographer changed so materially, that he had either to adapt himself to the constrained surroundings, if he wished to remain in business in a growing city, or pay an exorbitant rental for accommodations.

What did he discover when he found himself shelved up some narrow street, where the sun was parsimonious in its hand-out of photo-illumination? He found out that it was possible to get good work, even with the impediments. That artistic taste is not so much conditioned by character of the illumination as he had supposed.

He found the real problem is how to get the greatest amount of graduation with artistic expression.

How may the photographer educate his eye to appreciation of graduation? He has been told that this education is best effected by the study of the light and shade upon a plaster bust and to illuminate the bust in the way the sculptor lights it in his studio.

But such practice is of no value to the photographer, indeed, it is more a delusion and a snare, and misleads him. The photographer finds out, after making a negative of a human head, illuminated after this manner, that the result is anything but pleasing, although, to his eye, it appeared to possess much charm. The illumination, as presented in the photograph, is harsh, crude and destitute of fine graduation.

The photographer then discovers that marble is something quite different from flesh and the illumination cannot be indiscriminately applied.

The semi-transparency of the marble admits of a certain strength of illumination, but flesh and blood cannot endure it. Sometimes the photographer is called upon to make a picture in a sculpture-like way. A fair damsel, arrayed in white, is placed near the source of illumination, which may be rather intense, and then one does not object to the simulation of the marble countenance. But for general practice and rational presentation of the human subject, the artist prefers modulations.

He seeks for soft nuances of light and shade by expression of its light. With a limited, but well-regulated area of light source, it is astonishing to note how the gradations show up in the high-lights as well as in the shadows.

Light, like might, sometimes plays the "Hun" and destroys delicacy, obliterates fine relief and gives nothing in compensation, even by way of shortening exposure, as one might be led to think, inasmuch as a contrasty illumination requires more time than when the object is harmoniously lighted.

Now is the Time

By FELIX RAYMER, Secretary of the Professional Photographers' Association of Texas

Now is the time of the photographer's life to make his business a representative one. It is no time for the calamity howler and indigo squealer. Remember there are to be billions of dollars spent, and most of it in this country. Someone must get that money or rather several must share in it. It is not going to be hoarded up, for it must buy something, and to do that must get out in the open. There is where it will do the most good, and if any set of men or any line of business gets a benefit from its spending, all lines must share in it. If money passes through a channel and is kept moving, it must branch out and pass through "by-channels," and in passing through these no cause for "howling hard times" and getting in a panic, over what is to become of us after the war. Don't worry about conditions after the war, but get right down busy working and hustling while the war is going on, and the conditions after the war will be much better than if you worry and do nothing while the war lasts. NOW IS THE TIME, and here is a plan I have to offer for the consideration of the photographers, and the suggestions made here have been tried out and they work. They work, I tell you, and I KNOW it.

First of all there are to be many thousands of young men who have registered and many thousands who must enlist in

MEN AND WOMEN WHO ENLIST

In any branch of the government service in this section, will be given a portrait, until further notice, without any charge whatever, if he or she will call at our studio for a sitting. It will not be a cheap picture, but will be the very best we can produce. ¶ Our reason for doing this is to show our appreciation to those who go to serve the flag.

JENSEN-RAYMER
PHOTOGRAPHERS
918 Congress Avenue Phone 1027

If Dallas, Texas, will do this, why—naturally—every photographer should profit by the example.

"by-channels" it hits all lines of business more or less. Of course, some channels may get more of it than others, but all must get a share of it. It is up to the photographer to get his share. Bear in mind that this money is not going to be brought to you on a silver platter and poured in your lap whilst you lay down on a flowery bed of ease and wait for the pouring to begin. If you get in on the "divvy" you must be "Johnny on the spot," looking and working to get it. The "Johnnies" are always the people who get theirs, and now is a time when conditions are no different in that respect from any other time. But there is some branch of the army service. It is up to the photographer to suggest the idea that every parent, wife or sweetheart wants, above all things, a picture of his or her boy or her sweetheart before he leaves home. That boy will make many sacrifices to give that picture to his friends and relatives. Every photographer in the country must be benefited by such an increase in sittings. Again, the idea must be brought out and instilled into the minds of father, mother, sister, wife, or sweetheart, that the best influence for good to that boy would be to have with him "at the front" a picture of every member of his family. He wants to

be able to sit by the camp-fire at night and look on the face of that mother or father (Old Dad) or little old "sis" or "the dearest girl in the world." Their faces will do much to cheer him up and to hold him "in the straight and narrow way." Can't you photographers see that now is the time? Some sentimental "idgit" is going to give some of the usual sob stuff about "we should not take advantage of such a serious occasion to work on the hearts of the people," and a lot of other rot. Do you know of any business that is not influenced by working upon the hearts of the people? It's the heart's desire that buys dresses, jewelry, automobiles, extravagant homes, and so on. If the head was consulted instead of the heart, we all know there would not be one-third of the automobiles sold that there are. Forget this sob stuff and go after the business. Other lines of business have no time to devote to the sob business, they want and need the money and that takes all of their time.

Don't waste your time scratching around in a little dinky two by four back yard trying to raise a garden and save ten cents a week on vegetables. Leave that for the gardeners. Use that time in sending out personal letters to your trade calling their attention to what is wanted and needed in war pictures. Let father and mother know what that boy wants; let that boy know what father and mother want. There is no end to the list. Men enlisting in the officers' training camps are proud of the fact that they have volunteered, and they will gladly sit for a picture. Use your spare time appealing to your trade, and make dollars instead of trying to save ten cents. Stop fooling away time with chickens, trying to realize nineteen billions of dollars off of a pair of thoroughbreds, and be a thoroughbred yourself and make money out of your own business. Neither gardens nor chickens pay the photographer. I KNOW, for I had little enough sense to try it once. I have since reformed.

Stop howling about hard times. If you think hard times, talk hard times and live hard times, ding bust your hide, you should have hard times. You don't deserve anything better, for you are doing the very thing that makes hard times. Use up the same amount of energy working in the interest of your business that is required to yell about hard times and there will be no hard times.

Stop the continual whine about the high cost of living and make a better living than you ever had before. You have the opportunity, take advantage of it. Stop growling about the stock houses doing amateur finishing. You have been trying to raise a garden. Suppose the farmers raised a howl about that, or the dairyman whooped it up over that old cow you have in the back yard, or the chicken fancier cussed about your chickens? Stop whining, and laugh once in awhile. If you can't laugh, at least grunt and make someone think you have learned to do something different. Make a different noise, anyhow.

Stop saying you cannot come to the convention at Houston, October 9th, 10th, 11th, 12th, and get busy making money so that you *can* come. Come and tell us about the good things that are still left in life. Come and tell us of the blessings you have. We don't want to know your troubles; we have them of our own. Tell them to the policeman and then forget them; so will he, if he is the average policeman, and the sooner he does, the better off the world will be. Remember this convention is to be at Houston, and that means "big things." Houston and the Houston boys and girls *are not* growling about hard times. They do not know what that means. Come and catch a little of their spirit. Get on the prosperity wagon. NOW IS THE TIME. Send to the secretary for a list of prizes offered at this convention. It does not look like hard times. You, out-of-the-State photographers, take a shot at that diamond medal offered. Ask for a list of prizes and rules. Wear diamonds won in TEXAS. NOW IS THE TIME. ON TO HOUSTON!

Photographic Perspective

When we consider the beautiful paintings of interior views by the Dutch painters or the pictures by Hogarth, we are convinced that much study is necessary to present the subject in the manner it is presented. The painter is compelled to follow fictitious depths upon a plane surface, and to give to these depths the same appearance they have in nature, and, of a consequence, he must know the laws of perspective—not only in linear forms but in light and shade.

Now the photographer is saved all this study, since his lens gives him the perspective.

Nevertheless, he dare not be ignorant of the fact that the height and dimensions of all objects diminishes in proportion to the distance whence they are seen, and all lines parallel to the visual ray diverge toward the point of the horizon to which the vision is directed.

Again, in proportion to the distance of objects from us, the contour becomes less marked, the form more vague and the tone dimmer. What is angular in the foreground now becomes more rounded; what is brilliant loses in illumination and is modified in tone and color.

The layers of air interposed between the different planes confuse the definiteness, and depth is given to the view, although it is projected upon the flat uniform ground-glass of the camera. A picture is the representation in which the entirety can be embraced at one glance.

Unity is essential to every spectacle which addresses itself to the vision.

As soon as the artist wishes to express an idea or awaken some sentiment in the beholder, he must endeavor to make all parts of the picture concur in one dominant action, and the accomplishment of his efforts is attained only by fixing attention to one visual point of view without which the spectator would find his attention confused by being shifted from one place to the other. Experience teaches us that the vision can take in the comprehension of a subject at a single view at a distance equal to about three times the greatest dimension of the subject.

For instance, to see at one glance a stick, a yard in length, we must, if possessed of normal vision, place our point of sight at a distance of three yards. We think a slight consideration of the way perspective is managed by the painter will be of service to the photographer by the aid it affords in selection and adaptation, and the means it gives by comparison with his unnatural-looking results and by injudicious use of the lens.

In studying the work of eminent perspective painters we learn that the picture is considered as projected upon a plane, placed vertically, and so we ought to begin the operation of picture-making with the camera by establishing three lines; first, the fundamental or ground line forming the base of the picture; second, the horizon line which is always on a level with the eye, determining the position as above or below; then, the vertical line which cuts the first two at right angles, and which ordinarily divides the picture into two parts. The point at which the visual ray, perpendicular to the picture, meets it is the point of sight.

These being determined, measure the distance at which the spectator should place himself to see the picture as seen when taking the view. In other words, measure the length of the visual ray. We must, however, take in account the numerous obtrusions which may present themselves which have no regular relation to the picture; as, for instance, a chair in a room where horizontal lines terminate at an accidental point placed upon the horizon of the subject.

The lessons to be kept in mind are—that all the lines perpendicular to the picture converge at the point of sight; that all lines parallel to the base of the picture should have their apparent perspective parallel to this base; that all the horizontal lines forming with others an angle of 45°, should converge at the point of distance.



A GOOD STUDY

Three-Quarter Views

SADAKICHI HARTMANN

Both heads show the same lighting, but the result is quite different. A impresses one more like a light and shade composition; the shadows are broadly massed and partly lost in the dark background, thus making the lighted part of the face appear more luminous. In B there is less contrast, and although there is no more detail than in A, the face looks clearly defined, and for no other reason than that the shadow side of the face is exposed to a lighter middle tint background.

A makes the best pleasing expression, but one does not know how much that is due to the good looks of the sitter, and even good looks are a matter of opinion. Comparatively few people agree about the beauty of faces, but a pretty face always receives more favorable comment than an indifferent one. In A the lace collar shows the brightest touch of light; this places the face in a slightly lower key. The vignetting, although not particularly well done, helps to give the representation a sketchy or rather a picturesque look. In B everything is clearly defined, particularly the hair and portions of the waist. In light and shade effects the balance of masses produce the result and many of the lines are lost in the shadows, and for that reason are of less importance. In sharply defined pictures lines and values have to be handled with much care. The head and bust in B make a fine silhouette against the light background. Should you trim a part of the lower margin the head would not look half as well; the trimming had to be made as high as the shoulder to be effective, and this merely proves that every shape needs a special adjustment of parts.

The position of the head is more pleasing in B than in A, where it is thrust forward. In B it is turned to the left, and this gives a better flowing line arrangement to the neck and the contour of the face. In a three-quarter view of the face the accompanying bust looks well in profile, as it gives a certain movement to the head indicative of a glance over the shoulder. But in B the profile bust, so much as is shown of it, seems rather rigid, and a three-quarter view of the bust would have been an improvement.

The spacing is satisfactory in both pictures; although little of it is conspicuous in A, it is excellent in proportion and shape, and no operator should deceive himself that accurate spacing of the background is of less importance in a tonal than a sharp detailed composition. In B the spacing is



(A) Mrs. Francis Parker
Los Angeles, Calif.



(B) Charles Samarjian
Boston, Mass.

more difficult, on account of the shape of the panel and the length of the figure. Of course, the photographer should notice all conflicting elements in one glance on his ground-glass, and then, as he has not much time at his disposal, proceed to adjust them by shifting the picture area sideways, upward or downward. It is a problem of instantaneous judgment, and the curious part is that there is for every shape of figure *one* most favorable position in every area, no matter whether of oblong, upright, oval or panel shape.

*

APPLICANT—"Is there an opening here for a live-wire, hustling college man?"

OFFICE BOY—"Naw, but there's goin' to be if I don't git me salary raised by termorrow night."—*Life*.

Head is the Most Pleasing Portrait

A consideration of vital import in the making of a portrait is that the artist should not arouse any desire in the beholder to see more of the person represented than that depicted. It must make him satisfied with what he does see.

Let us suppose a bust portrait is shown. If the picture comprehends a part of the upper arm nearly as far as the elbow, we are not entirely pleased with it. It suggests that something has been cut off sharply below, that something is wanting. We are not satisfied with what we see, though we cannot say why. The defect may be attributed either to the incompleteness of the parts begun, or to the excess of the figure delineated. Now if we manage with the bust to do away with the stumps of the arms with their unpleasant suggestion of amputation, or if we arrange the figure so as to get rid of the incompleteness of the upper extremities, all unpleasantness at once disappears.

The reason why most half-length portraits of men give unpleasant sensations is because the legs are shown truncated. With portraits of women the drapery of the dress obscures the incompleteness, and the unpleasantness is not manifest. The only recourse then, when three-quarter length figures of men are photographed, is to devise some means of shadowing the lower portion so as to make less obvious the disagreeable appearance of truncation of the limbs.

*

Photographers of St. Paul

The Professional Photographers' Club of St. Paul, Minn., is now a part of the St. Paul Institute, the result of a meeting at the Haynes Studio, when Charles W. Ames and Fred C. Stutz, representing the institute, invited the club to affiliate with the organization.

The Institute is to establish a photographic section in order that the new men may find a field for their work.

A Mark to Shoot At

C. H. CLAUDY

It seems too obvious to state—but let's state it anyway. If you haven't a mark to shoot at, you can't possibly hit it!

If you can't hit anything, what's the use of shooting?

All of which is germane to the fact that not all shooting is done with a gun, and not all shooting is done at a ringed target. Sometimes we shoot with endeavor at a mark of achievement. Sometimes we shoot with hard work at a mark of a bank account. Sometimes we shoot with plans and ideas at a mark which is a greater success.

It is these varieties of shooting which I have in mind, and these marks which I would draw to your attention. No, *not* just as a collection of words, constituting what some people denominate "bull," but as a *practical* idea.

It is a fundamental principal in many businesses to keep a strict account of business done in any period of time, with the idea in mind that the next similar period of time should show an increase—or the balance sheet a good reason why there is no increase. Such accounts are frequently kept in various ways—as, number of orders taken, size of orders taken, net profit received, total sales, etc., etc. Having but one mark at which to shoot is often confusing—thus, a business may take in 10 per cent more orders this year than last and do less business, if the orders are smaller. If the business man looks only at the one factor—more orders—he may miss the point that he is running behind.

Wherefore the very earnest advice is offered to make your "mark to shoot at" a very complete set of statistics of your business, and examine into said "marks" at regular intervals to see whether or not you are shooting high, low or hitting the bull's eye.

A photographer should know every month just where he stands, just how this month's business compares with the same month in the previous year, and, if it *isn't* as good, *why* it isn't as good. He should know this in terms of numbers of customers who have ordered, average size of order in dollars, average size of order in number of prints, average size of order in number of plates ordered from, average percentage of plates ordered from total number made at a sitting. There are plenty of other things he could know with profit to himself, but this will do to start with.

Having such information for every month in the year and for several years, he is in a position to tell exactly what is happening to his business. Without such information he is like a blind marksman, shooting in the general direction of the target with no chance of hitting it save by accident.

For instance, let us suppose he finds his July business this year is running 20 per cent behind last year in profit, but averages about the same number of customers. Obviously, the answer is either in the kind and character of pictures or the way they are sold. Inspection will show that the pictures, perhaps, are even better than were made last year—the answer is that someone in the salesroom is falling down, *unless* fundamental conditions are responsible. As a matter of fact, as far as this particular year is concerned, conditions can successfully be blamed with almost any calamity—but that's no reason for not striving against them. And if the trouble with this month's profits is an average smaller size order, then by all means take steps to try to jack up the size of the order—advertising, special inducements, some price concession, etc., etc.

It may be the business is as good as last year in everything except profit—then there is a leak somewhere! It's *your* business to find out *where*. Have you refused to raise prices in spite of the increased cost of overhead and materials? Are you making more

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plates to a sitting than you should? Is the proportion of number of sitters to available possible sitting-hours so much less for this particular month that a good profit can't be made from overhead? Look into it. You have this year's score and last year's score. If this year's isn't better, there is a reason. And if you know there is a reason *why* business isn't what it ought to be, then you can hunt it down and correct it.

"But," says some photographer, "I have no such records. "I can see that I could use them if I had, but how can I have a mark to shoot at *now?*"

The answer is easy. What does a golf player do when he hasn't an opponent? Plays against his own score—his own best score—or against "Col. Bogey," which is the best possible mark for the course, miraculous shots barred.

Make a "Col. Bogey" for your business. Find out first what is the maximum production of your plant. In other words, if you could get *all* the sitters you wanted, *how many* could you handle with your present outfit and force?

That's mark number one. You won't reach it, of course, now or ever, because, long before you were up to it, you'd increase the outfit, or force. But it gives you a comparison right away. You do 21 per cent of your maximum possible business (in number of sittings) this month, and next month 23 per cent—you have made a 2 per cent better shot at the bull's eye!



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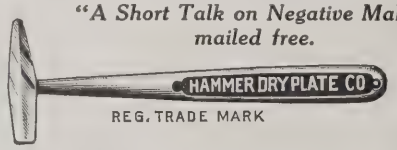
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Ordinarily it is not fair to compare business month by month in the same year—that is, you can't compare March and April with their Easter business, with August—or November and December with Christmas business, with January.

But as an initial mark to shoot at, until you can get the proper comparison figures by keeping records for a year, it does very well. At any rate, it lets you shoot—and any marksman will tell you that the only way to learn to hit the bull's eye is by constant practice at a mark!

*

Flare Spots and How to Detect Them

Many a photographer in buying a lens examines it critically for definition right up to the corners of the plate, and beyond if it is to be used with a rising front, but he does not think of testing it to see if it has a flare spot. He may note that there is no sign of such a defect when the lens is used on the usual trial subject; but it would be a very bad lens indeed if it showed one then. Consequently, when he comes to use it on the type of subject which will show a flare spot if one exists, he finds that his lens is suffering from it, although he may have used the instrument for years without suspecting its latent weakness. To ascertain if one is present, the lens should be focused on a lighted lamp in a room otherwise dark, or on some small window forming an intense high-light. The ground-glass is then critically examined, the camera being twisted about the while, to see if, when the image of the light is in one corner of the screen, there is a ghost image of it anywhere else. The experiment may be tried with the lamp at different distances, focusing for each; but it is not fair to the lens to have it very near, say within three or four yards, since flare is not altogether unavoidable, and one which was only noticed in such circumstances as that would be a good rather than a bad feature, since it has been arranged to become visible only in the circumstances in which it would be least likely to do any harm.—*Photography.*

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Modeling in Portraiture

Modern taste, or more truly said, the present taste in photographic portraiture, does not regard modeling as of much artistic significance. To be sure, artistic work may be had when there is exhibited little or nothing of relief, but one is apt to tire of the sameness of presentation and to feel that the portrait lacks something of reality.

The ancient painters, judging from what little remains of mural painting and vase decoration, do not seem to have appreciated the power of expression possible by distribution of light and shade. Of course our judgment must be a qualified one, but from what little we glean in the writings of the Greeks and Romans, painting in relief was an imitation of sculpture on a flat plane. Philostratus says that the figures seemed about to step out of the panel. Pliny tells of a picture of Jupiter by Apelles in which the fingers holding the thunderbolts apparently could be grasped. Just as the ancients had only melody and understood nothing of musical harmony, it is probable that the painters never used light and shadow to enhance the effect of a picture. It remained for the moderns to discover that harmony can be brought out in the management of the light and shade of the picture and they were not content with modeling separately each figure they devised. They modeled the whole composition, looking on it as an entirety, having the broad parts of clearness and introducing shadows and half-tints.

Titian compares the chiaroscuro of a picture, well lighted, to the effect of a bunch of grapes, of which each particular grape offers on the side of the light, its light, its shadow, and its reflection, while the grapes collectively present only a single large mass of light, sustained by a broad mass of shadow. This is the principle of unity.

The choice of the light may be left to the option of the artist, but his scope of execu-

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tion is wide. We notice that each of the great painters had his own method of illumination but all conformed to the general principle. DaVinci preferred a tempered light. It pleased him to play the music of chiaroscuro in the minor key, letting a mysterious veil play over his most brilliant conception. Note the wonderful picture of Mona Lisa.

Reubens, the painter of external magnificence, seeks to express nature's splendor. Rembrandt, on the contrary, allows only a veiled light to penetrate. He is lavish in shadow. Others devote their efforts to expression of artificial illumination, as we see exemplified in the Dutch and Flemish Schools. But none of the painters is hampered. The character of the illumination is divided into wide or narrow, diffuse or concentrated, animated or cold, but the lines of light may be directed at will to heighten effect.

If the painter desires to produce a startling effect, energetic relief, he narrows the opening by which the light enters and directs it to certain parts to give emphasis there. He thus gets positive distances, after the manner of Ribera and Valentin, at some risk however of failing, as they sometimes do, into opacity of shadow and injury to flesh tint. The angle of light incidence can only be determined from an analysis of the subject. A good rule to follow is this: The mass of half tints should occupy half the space to be covered and the light and shadow should divide the other half.

We do not mean to say that all the good painters follow this rule, but it is only the very greatest who dare signally violate it. Whatever division of light and shade we determine upon, we must keep in mind the unity of effect, that is, the picture must not offer two light masses of equal intensity, nor two dark masses of equivalent vigor.

It is, moreover, evident that a subject ought to present one dominant point of

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light in the mass of light, and one dominant dark point in the shadow mass. It is only thus, that the interest is concentrated. Look for instance at a portrait by Reubens or Van Dyck; if the figure is dressed in dark clothes and wears a hat, the dark mass of the hat will be less in volume than that of the cloak. If the two dark masses balance, the picture would be unpleasing even if we did not discover the cause. If the model has luxuriant hair, the head forms the dominant light, and if a hand is visible, it must not be as light as the face. If the hand holds a glove, the hand and the glove together dare not form a mass equal to the size of the head. The glove must be in a neutral tint, as you see in the portraits by Titian and Velasquez.

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I have before me two photographs of the same scene, but the one is no more like the other than "Hyperion" to "Satyr." It seems almost impossible that the two can be transcripts from the same subject.

The one is pervaded with an harmonious feeling, the various parts being brought into such relation to the whole idea that nothing in the picture is obtrusive, nothing out of place, nothing distracting, but everything contributory to a unified expression. The other is discordant, despite that nature itself is trying to express harmony; the eye is offended with the want of balance of the parts; a huge tree, which in the other picture is made an element of pictorial effect by the proper position to which it is consigned by the right angle of view, in this unpleasant transcript is made to occupy so prominent a part and is so self-assertive that it is little else than an offense of black obtrusion and indistinctness, divorcing the eye from the distance.

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Understanding Your Patrons

FRANK FARRINGTON

The photographer should not stop with making sure that he himself knows all about the different classes of work he is prepared to do, all about the different grades of material, and how to answer any questions he may be asked by patrons. He should see that his employees are also informed. But more important than understanding your product, is understanding the people to whom you want to sell it.

In taking photographs and filling orders for them the photographer comes into direct contact with a great variety of personal peculiarities which require special attention if the desired results are to be secured. If you are to be successful in handling people, in getting them to assume physical and mental attitudes in accordance with your wishes, you must know what they are like, what their wants and their needs and their conditions and habits of life may be. If we are to get satisfactory portraits of people, we must be able to adjust ourselves to their point of view.

It is a good while since Pope said, "The proper study of mankind is man," but it is true still and it is most emphatically true of the photographer. His proper study is his patrons, actual and prospective.

You need to know about the personal peculiarities of the person you are going to give a sitting, and the more you know, the better your chance of success. All people coming to have their pictures taken possess certain general qualifications, but every individual is a different problem.

Some people are as rough to mental contact as a chestnut burr is to the hands. These people may arouse in us a natural antagonism. They may take little or no pains to be courteous to us and it requires extra effort on our part to be polite to them. We often find, after better acquaintance, that these people who are so rough on the outside have a softer lining. They improve upon acquaintance. Their bark is worse than their bite.

Some people seem to delight in being sharp and imperative, or fault-finding and critical. They think they have a right to take advantage of the fact that the photographer must endure a certain amount of abuse because he needs the money. Well, I do not go so far as to say that we must accept insults from people merely because they are possible customers. Any person will be the better respected for resenting an actual insult, but care should be taken

that we do not read an insult into the remarks of the customer who is merely "bossy" or "fresh."

Some women like to take the haughty and superior attitude with anyone they are favoring with their patronage. They may be willing and able to pay amply for the privilege and it is entirely possible that we may find it worth while to let them have their way and their say to some extent. It is a good deal better to take a little aggravating talk from a person who does not really mean anything by it, than to lose business by wearing a chip on your shoulder.

A careful discussion with the rest of the people engaged in your studio, covering the peculiarities of your regular patrons, will help you to understand them better. It is something of a satisfaction to talk over the tough customers and find that others have suffered at their hands, too. It helps us to stick to our determination to see how we can treat them better than anyone else treats them.

Once in a while it may be excusable or even desirable to talk to a male patron in his own style and to show him that you are not a servant to be treated any way he likes. But it is rarely good policy or good business to follow that plan with the opposite sex. A woman, who is patronizing a photographic studio, likes to boss somebody around and she will be easier to please and will order better if she is allowed to do a little bossing.

It takes time and experience to become a good reader of character. Understanding the patron is really the most difficult part of the headwork of photography. You cannot learn physiognomy in a day. It requires a long time to find out what people are like by personal acquaintance with them, and casual observation and reading their faces and their general appearance is a short cut to a knowledge of character. I believe the photographer will find it decidedly worth while to give some time to the study of psychology in such form perhaps as Walter Dill Scott's "Psychology of Salesmanship." You can learn more in a few hours from such a book than you could learn of the same subject in a lifetime of observation of an incidental sort.

Understanding your patron helps you to note the warning signs and to avoid giving needless offense. It makes it easier to avoid arguments with resultant loss of temper. It makes it possible for you to show a respect for the patron's opinions even while disagreeing with them. If you know the patrons that have to be handled with gloves, you are forewarned and that is as good as to be forearmed.

Don't be careless in your conversation with patrons, taking no thought of what you say on such matters as vital current topics. It is better to confine your conversation to safe business subjects than to try to make conversation along lines that are mined with the explosives of intense partisanship and high-strung emotions.

Let your patron express his opinion first if there must be a general conversation to occupy part of the time. Then do as you like about agreeing with that opinion, but don't disagree ardently. No matter how certain you may be that the customer is wrong, let it go at that. You are in business to make good photographs and sell them, not to make converts to your own private opinions upon various extraneous subjects. It takes two to make an argument, but it takes only one to prevent it and argument is never productive of business or orders.

There are always plenty of people looking for an argument, even when they are sitting for a picture, and you are the one who must steer clear of any such difficulty. You need to keep your patron in good humor for professional as well as for business reasons. You cannot get artistic results or even satisfactory results with the camera unless you get the subject into a reasonably agreeable frame of mind. Smooth out as many wrinkles as you can by pleasant manners and agreeable conver-

sation and there will be less to do with the retouching pencil.

When people insist upon arguing about ways of having their pictures made and when they are people who know little or nothing about such matters, you cannot get your way by telling them that they know nothing about the work and that you know it all. People who are set in their ways are not to be convinced of anything by argument. "The man convinced against his will is of the same opinion still," you know. If you can do no other way, accept the patron's ideas and make it plain that you place the responsibility directly where it belongs, or else refuse to make the sitting on the ground that you are right and that it would be waste of time and taking chances with your professional reputation to go contrary to your judgment. Usually it is possible to steer a middle course and often the patron will agree to sit once your way for once her own way. The results will show who is right.

A proper understanding of your patrons includes knowing why they reject the proofs submitted. Oftentimes the reasons the subject gives for not ordering are not the real reasons. It is probably safe to assume that the one real reason in every case is that the picture does not make the individual as good looking, as pleasing in appearance, as was desired, but you cannot always accuse a person of that, and they will not often admit it voluntarily. However, understanding the matter helps to make it possible to suggest new expedients and to arrange to deliver more pleasing results—where it is possible.

If the proof shows the disadvantage of some pose or article of apparel that you knew would not prove satisfactory, you have the opportunity of suggesting tactfully another sitting with things changed, but it will be a mistake to take the "I told you so" attitude. You can never make any hit with anyone by the "I told you so" method.

I believe the photographer will find it worth while to keep a memorandum in which shall be indexed the names of people who have been patrons, and under each name to mention peculiarities of temperament or character which have been discovered and which may have a bearing on successfully photographing that individual. Such a note-book as this will enable you to take advantage today of what you learned a year ago or five years ago about making a good portrait of some finicky person. It will be the means of eliminating many experiments and reducing the number of failures and the number of negatives necessary to be used in trying.

You may thus tabulate a patron's likes and dislikes, also opinions on important subjects. You will make it possible to show that you remember the individual's previous visit and it will please him or her to think you were impressed by the event. We all like to think our individuality has caused us to be remembered by people with whom we have done business.

Let us keep our eyes open all the time with a view to discovering when the patron is peculiar, how peculiar and how the peculiarities may be turned to our advantage by a complete understanding of them. The more we know about people in general, about human nature, and the more we know about certain individuals, the better we will be able to handle them and the more of their business we will get. If there is any kind of work in which the operator needs to understand the public with whom he works, it is in photography.



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Do You Dream on Your Feet?

C. H. CLAUDY

Just a minute, before you "strafe" me. I know the question sounds more or less like an insult. But there are a lot of men, and by no means all of them photographers, who dream around and moon around when they ought to move around—after business!

I get all het up over the matter, when I see fellows letting perfectly good opportunities go to waste. And when a photographer shakes his head, with a hopeless air, and complains about business and talks about the war and taxes and the all-gone-to-blazes state of his work, and pulls a down-cornered mouth that would make an angel commit murder, and generally acts as if the everlasting bottom had dropped out of the universe and he expected to drop right after it, I get peevish!

There is no such thing as the bottom dropping out. And there is always something to do for everyone who isn't asleep, if he will only go hustle after it.

F'rinstance!

Man down in a little Southern town wrote me that he was desperate for lack of work. People wouldn't sit—people wouldn't order—people were indifferent to photography—people were all to blame. Happened I had a friend in that man's town, and curiosity enough to write and ask him what was the matter. Friend answered wasn't anything the matter with the people—trouble was Mr. Photographer was trying to do business on a reputation ten years old, stock about the same age and ability of a high order backed up by a complete indifference to letting people know he was alive or awake.

I sent the man the friend's letter, with a suggestion that he join the local trade body, advertise in the local picture show, hold a local exhibition, get his name in the local paper, if he had to commit a felony to do it, and to change his window display every day for a month.

That same hopeless citizen wrote me yesterday that the war was evidently benefiting business!

A few days ago I attended the simple transfer ceremonies by which a very wealthy man turned over to his state a twenty-mile strip of concrete road he had built and presented to his fellow-citizens. If you read the papers you know the man's name is duPont and the state, Delaware. The road runs from the Maryland line to Georgetown, Delaware.

The function was simple, but it was big with possibilities. The Governor of the state, the lieutenant-governor, the secretary of Maryland, several jurists of prominence, many well-known citizens, and a distinguished list of invited guests, certainly offered plenty of opportunity for any photographer who cared to attend. But—there was not one single camera on the job, except the little one I carried!

Had I been doing this for money, and not for record and historical purposes, I could have made a very tidy sum. I had a dozen requests to sell pictures, and had I had a panoram, or a big instrument, could probably have cleaned up some nice orders.

Now, what was the matter with the photographers in the vicinity, that none of them were awake enough to bring an instrument to photograph the ceremonies, to go over the road in the fleet of automobiles, to picture the historic transfer of the title deeds to land and road from General duPont to Governor Townsend? On one little snapshot in a postal card Graflex depends whether or not posterity will ever see how this transfer was made.

I say there were some photographers sleeping on their feet in Delaware, New Jersey, Maryland and Pennsylvania!

Two weeks ago a real estate man came to me and asked me to what photographer he should go to get a front and side view of a real estate operation, totaling fifty-six houses! Think of it—an opportunity for

someone to make one hundred and twelve negatives and the real estate operator had to come to me and *ask* who was a good man to do it! What is the matter with the photographers in or near this particular burg—it's within fifty miles of my own city—that they haven't kept the real estate men supplied with information of this kind? More walking sleepiness?

I tell you, friend photographer, the opportunity to make the extra money is *there,* usually, if you will only go look for it. Opportunity, so quoth the poet, knocks once at every man's door. Well, she's probably knocked at yours, and if she hasn't, there are other things for you to do than sit around waiting. Opportunity is not nearly so shy a lady as she looks, and while she will flirt outrageously and often disappoint her wooers, she gives her favors very generously to the man who doesn't fool around, but goes and grabs her by the hand and walks off with her! If you've less than you can do, and want more, the way to get it is to wake up and go alooking for it, not stand around with your eyes closed waiting for a big order to come and bump into you and wake you up!

Now, I dare say all this is not particularly happy reading. And if it doesn't mean you, who read this, why, please think I didn't mean it for you, but for the other fellow. If, by any chance, it does sort of land on a mental right eye and blacken it, I give you full leave to come hit back—but meanwhile, let me remind you that no man can fight worth a continental who is asleep. If you can wake up enough to tell me I'm shooting in the air and wasting your time, then you can wake up enough to see some money-making opportunity waiting for you.

Don't go looking for philanthropic millionaires to build a road and give it away, or a real estate operator to build fifty-six houses for you to photograph—these are only types. Go look for the particular opportunity in your locality at this time, and then—forget to go to sleep again except at night!

Tendency to Strong Contrast

The skilled photographer, even when compelled to work under adverse light, strives to secure luminosity in the shadows. But we wish here, more particularly to call attention to what may be appropriated to good advantage, even by the skilled photographer, namely, that the eye may sometimes be led to a false judgment of what the light, though properly managed, is really effecting upon the photographic plate.

We must not forget the importance of estimating what the mechanics of our art does to counteract best laid artistic plans. Our lens and plate are no respecters of persons, and relentlessly register intensities in proportion to potency, without appreciation of the necessity of softening effect. What we mean to say is that the contrasts are always much stronger in the photograph than they are to our vision. Frequently the shadow side of the face seems to the eye full of rich detail (luminous), and so it truly is, but in the finished portrait we note, for some unaccountable reason, that what we expected to be beautiful soft areas, are mere spots of meaningless black.

When it is desired that the shadows shall not appear lifeless and dull, we must either introduce direct light on the shadow side or re-arrange the scheme of illumination to throw the light more in the direction of the shadows.

By increasing the amount of front light, the time of exposure becomes relatively shortened. The light and shadow contrasts become more and more decided by approaching the model to the source of light. When we throw light, by reflection, into the shadows, we must have a care not to overdose the shadows with the injected light and flood out the fine gradation. If the studio is not large, reflections from the walls are often sufficient.

Every radiating object near the sitter should be studied to learn what it can contribute, and we have found such things potent aids for effect.



Gerhard Sisters
St. Louis, Mo.

Shall We Have a National Convention in 1917?

During the past months quite a few letters have reached us regarding the holding of the National Convention for 1917. The consensus of opinion is that *no National Convention should be held this year.*

At a meeting of the Board held in Philadelphia on June 10th, no decision was reached and the following letter (which is printed verbatim) was sent out by the Secretary under the date of June 14th:

"*Gentlemen:* Conditions all over the country had assumed such a situation and the manufacturers and dealers had written the Executive Board so many letters advising us to postpone the Convention that a meeting of the Board was called in Philadelphia for June 10th.

"At that meeting the Board took into consideration the letters received from the manufacturers and after looking over the situation from every angle we were capable of, we decided that *the best interests of both the manufacturers and dealers and the Association would be served by postponing the National Convention for this year* providing satisfactory arrangements could be made for financing the work of the Association upon its present basis.

"We, therefore, decided to submit the following proposition to the manufacturers and dealers. *We will postpone the Convention providing the manufacturers will use such other service as the Association has to offer, which service is advertising in the Association News.*

"We have gone over the field very carefully and we find that if you can use advertising in the *News* at the rate of one page per month for the period of eleven months between now and the Convention in 1918 at the rate of twenty dollars per page, it will be possible for us to carry on the Association work upon its present basis providing the other manufacturers will do their proportionate share.

"Nearly all of the manufacturers that we have been able to see personally have endorsed this proposition. *It is quite evident that if we hold the Convention this year it will not be up to standard on account of the conditions in the country. The manufacturers will spend a great deal of money and will not get adequate returns,* but by co-operating on the basis outlined above, it will be possible for us to help you reach the 3,100 subscribers to the *Association News* eleven times for about one-eighth of the amount of money it would cost you to reach the 750 to 1,000 photographers who would attend the Convention. This appealed to the Board and to the manufacturers upon whom they called as a business-like proposition. We, therefore, hope that you will see your way clear to endorse it along with the others so that the Association may be continued without any lessening of effort or weakening of its forces.

"Final decision regarding the postponing of the Convention is delayed until the manufacturers have been heard from and as the time is getting short, we would like to hear from you at your very earliest convenience so that the Board may decide whether the Convention shall be held or not.

"Fraternally yours,

"(Signed) JNO. I. HOFFMAN."

The *italics* are ours.

The Board acknowledges that it is advisable to postpone the convention this year as will be noticed in the second paragraph of the letter.

In the third paragraph they say: "We will postpone the Convention *providing* the manufacturers will use such other service as the Association has to offer, which service is advertising in the Association News." Is this good business? Doesn't it clearly indicate that the National Association is weakening? Why should a manufacturer be held up for advertising so as to provide funds to maintain a body that has lost its backbone?

In the fifth paragraph it is clearly stated that the manufacturer will not get returns

for his expenditures, in the statement, "It is quite evident that if we hold the Convention this year, *it will not be up to the standard*, on account of the conditions of the country. The manufacturers will spend a great deal of money and *will not get adequate returns*." This tells its own story and tells the truth that a National Convention will not pay and is not in favor.

We publish herewith a letter sent to us by "A Traveler," which is self-explanatory, and we heartily endorse it:

Dear Chambers: I've just come in from an extensive trip and naturally I heard war talk and traffic delays wherever I went. The question of holding the National Convention at Milwaukee next September was another important subject. Considering the war, the extreme difficulties experienced by the manufacturers in obtaining basic stock, trouble in securing labor and sky-high prices, and that during the war the manufacturer, the stock man and the photographer face the prospect of having a considerable number of their men enlist, it looks like a foolish proceeding for the National Board to hold a convention this year, and it is now a good time for that organization to hold over for a few years, or until the war is over, and to allow or provide for only six conventions a year—and that will prove ample: The New England, the Middle Atlantic States, Ohio-Michigan, Missouri Valley, North Central and the Pacific Coast. This will cover the entire country and prove more satisfactory to all concerned. Our Canadian brothers naturally will look after their own, though they are welcome to attend any of the conventions in the districts or zones mentioned.

A National Convention is not national as you know. The actual attendance only comes from within a radius of 250 miles of the convention city and it is not a representative body—it is merely local—the percentage of attendance is remarkably small and the outlay of money tremendous.

Now, Chambers, I wish you would publish this letter so as to get the opinion of those interested. I know one thing and that is, that if the majority rules, there will be no 1917 convention and no national conventions will be held until after the war.

Fraternally yours,

A TRAVELER.

A prominent manufacturer wrote us and we quote the following from his letter:

"The way things look to me, I do not think the National Board realizes to what extent the manufacturers desire the Convention held off this year, not on account of the money that is involved, but on account of the conditions that will prevail over the country during the first week in September. I see that some of the wisest men in the country, in the shape of the Railroad War Board, fully realize the difficulties that will develop later on in transportation and have issued a warning to the people, and I think that the photographic manufacturers, being business men, can see these points in a more far-sighted manner than the ordinary photographer. However, there is one thing that the manufacturers can do and that is, they can rig up their spaces as lounging places or sitting-rooms and not take the risk of shipping any exhibits at that time. I fear very much that the exhibits will turn up scarce if they do hold the Convention."

*

In certain parts of the South it is always customary for the waiter to ask at breakfast, "How will you have your eggs?"

A traveling man had already ordered a good, substantial breakfast, which did not, however, include any eggs. The question came from force of habit, perhaps. "How will you have your eggs, suh?"

"You may eliminate the eggs this morning," replied the guest.

The negro glanced at him for a moment and then hurried to the kitchen. Returning in a few minutes, he said, "'Cuse me, suh, but how did you say you would have your eggs?"

"I said you could eliminate the eggs this morning."

The negro made his departure again, but returned in a minute and said: "'Cuse me, suh, ag'in, but we has got a splendid chef, who has worked in mos' all de bes' an' larges' hotels in de North, an' he says he sorry he can't 'liminate eggs on such short notice, an' won't you please have dem cooked some odder way."

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What the Liberty Bonds Will Be

The Treasury Department issues the following:

The Bureau of Engraving and Printing is working day and night in the production of Liberty Loan Bonds in accordance with designs approved by Secretary McAdoo. The bonds are being engraved with artistic features and other embellishments in keeping with the purpose for which they are to be issued.

In the engraving of the face of the bond the title, "Liberty Loan of 1917," will appear in the upper border and the denomination of the bond in the lower border, the latter being also in each of the four corners. The face will be printed in black, with an over-printing of the denomination, number, seal, and dates in a color differing with each denomination and being the complementary color of that in which the back of the bond is to be printed. The vignette of Liberty from the Statue of Liberty Enlightening the World, in New York Harbor, designed by Bartholdi, will occupy a place on the right-hand side of the bond, and on the left side there will be a portrait of one of the Presidents of the United States, which will differ with each denomination.

The denominations of the Liberty Loan Bonds and the portraits and colors on the face of both the registered and coupon bonds will be as follows:

$50, Jefferson; blue.
$100, Jackson; blue.
$500, Washington; orange.
$1,000, Lincoln; carmine.
$5,000, Monroe; green.
$10,000, Cleveland; blue.
$50,000, McKinley; carmine.
$100,000, Grant; orange.

The back of the coupon bonds will have the title and denomination in the center; on the right, the vignette of the Goddess of Freedom, from Crawford's figure on the

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dome of the United States Capitol; and on the left an ornamental panel or border with an eagle in the center. These backs will vary in color with each denomination, as follows: $50, brown; $100, orange; $500, light blue; $1,000, green; $5,000, red; $10,000, brown; $50,000, olive; and $100,000, dark blue.

The bonds will be printed on distinctive paper of the Government with silk fiber running through the bond. The Liberty Loan Bonds will be of the size established for Government bonds, being approximately 13 inches long and 6 inches wide.

While the backs of the coupon bonds will have ornamental engraved work, the backs of the registered bonds will carry a blank form of assignment. Coupon bonds will have attached to them three sheets of interest coupons; that is to say, 60 coupons for interest payments every 6 months for 30 years.

*

A woman's conception of the ideal man is simply one who thinks she is the ideal woman.

Questions and Answers

Dear Sir:—Back in January, this year, I made a dozen prints for a young lady in my town. These portraits were satisfactory and paid for.

Shortly afterward I made an 11 x 14 enlargement and framed it and had it hung at the convention last March. When this picture was returned to me, I wrote to said young lady and mentioned that I had an enlargement from the negative she had ordered, which had been hung at the convention and received a very good rating.

A few days later she phoned, requesting that I send the picture to her, so that her mother might see it. I complied with her request, and when a week had passed by and no word came, I phoned, asking if I might speak with her. Her grandmother (I found out later it was her grandparent she was living with) answered the phone

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and replied that she didn't know where the young lady was. She asked who I might be and when informed, and having ascertained my reason for calling up, gave me to understand that she thought I had made enough on the picture, having displayed it before the public.

I scented trouble right away, so called at the house the following day. Was told by the grandmother that her granddaughter wasn't at home and when I demanded my property she politely referred to her remark of the evening previous—that the portrait did not belong to me, it was theirs. Slammed the door.

Called again a few nights later. When the grandmother learned it was that "pesky" photographer, she merely walks out and slams the door shut. I felt very sure the girl was in, so returned to my studio and after an hour had passed, my wife called up the house. Of course, the grandmother answered phone. My wife mentioned the first name that came into her head, Adams, of the Edison shop, and asked to speak with the girl personally. The old lady hesitated, but finally called the young lady and she talked with Mrs. Miller for a few minutes. She did not let on who it really was talking, as our aim was to learn whether or not the girl was at home. I then wrote her a courteous letter, requesting that the picture and frame be returned to my studio by 7.30 P. M. last Saturday.

I feel she has no idea of giving up that framed portrait, so I write you, asking the most inexpensive plan of procedure. The articles themselves are worth about $10, but it's the principle involved.

L. M.

Dear Sir:—Answering yours of the 27th inst., you can undoubtedly have a warrant issued for the young woman's arrest, as she is retaining property which does not belong to her, which is larceny. My judgment is, that you should write a letter to her telling her that if the property is not returned that this is what you will do.

E. J. B.

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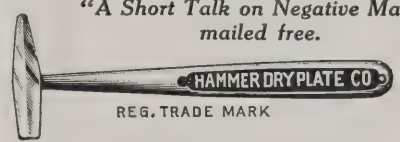
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Intermountain Photographers' Association

After a suspension of activities for four years, complete reorganization of the Intermountain Photographers' Association has been effected by the members of that organization with the expectation that from now on the association will be more of an influence among the lovers of the photographic art in the intermountain than it has ever been before. The association has now reorganized in such a way that it will include photographers of Utah, Idaho, Wyoming, Colorado and Nevada, each of whom will have a vice-president on the board.

J. A. Christenson, of Murray, Utah, was elected president at the special meeting held in Salt Lake City; L. W. Brant, Salt Lake City, secretary and treasurer.

The following vice-presidents were chosen to represent their several districts: Miss Attie Baker, of Evanston, Wyo.; S. H. Hassing, of Blackfoot, Idaho; C. E. Gallagher, of Ely, Nev.; J. D. Mahr, Magna, Utah, and Frank Dean, of Grand Junction, Colo. A meeting will be called in the near future for the purpose of perfecting the organization.

*

Why not use the Greek method of spelling *"Ikonogen"* instead of the roundabout German "eikonogen?" especially, as the Greek orthography conforms to our English.

:: :: DEATHS :: ::

ALBERT J. McDONALD

Albert J. McDonald, one of the pioneer photographers of South Bend, Ind., died at his summer home, Diamond Lake, on June 12th. He was born in Rochester, N. Y., in 1841 and went to South Bend at the age of 19. For 41 years he conducted a studio there and was then succeeded by his son.

ADELBERT DeLOS ROGERS

After a protracted illness, Adelbert DeLos Rogers, a pioneer photographer of Olympia, Wash., died on June 5th at his home. Mr. Rogers served three years in the Civil War and was with General Sherman on that famous march to the sea. He was 72 years of age and is survived by his widow, one son and one daughter.

EARL O. HOKE

Earl O. Hoke, one of the best-known men in the photographic trade covering the Northwestern territory, died on June 9th, after a brief illness at his residence in Seattle, Wash. Mr. Hoke was traveling demonstrator for the Eastman Kodak Company, and had covered the coast states for the past five years, making his headquarters in Seattle. He was personally known to every photographer and photo supply house on the Pacific coast. Mr. Hoke took an active part in all photographic exhibitions and did much to promote the artistic in camera work.

He is survived by his wife, and his father and mother, who reside at Los Angeles, and two brothers. Mr. Hoke was 32 years of age.



"Miss Sam" *"Master Sam"* *"Army Nurse"*

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by having the latest novelty in your Studio or Home

Just the thing for the children

Dolls are beautifully made, stand 16 inches high and are dressed in the National Colors.

Price $1.25 each, postpaid, (regular price $1.50) or $2.50 for one of the dolls and a year's subscription to THE CAMERA.

FRANK V. CHAMBERS, Publisher 210-212 North 13th St. PHILADELPHIA

SEED GILT EDGE 30 PLATES

LATITUDE is a quality not always fully appreciated, but it is responsible for a higher percentage of good results than any other one quality of a plate.

If the scale of tones the plate will reproduce is no greater than the scale of tones in the average subject, then exposure must be absolutely correct or the subject will not be correctly reproduced in the negative.

If, however, the plate will render a scale of tones twice as great as that in the subject, fifty per cent. over or under-exposure will not alter the gradation or quality of the negative.

Seed 30 Plates have exceptional speed, fineness of grain and *the greatest latitude* of any portrait plate made.

It's a Seed Plate you need.



All Dealers'.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Classified Advertisements

Classified Advertising Rates—Help Wanted, Sale, Exchange, and Miscellaneous advertisements. Minimum charge, $1 00 for thirty words; additional words, 3 cents each.
Situation Wanted—Twenty-one words one time, free. Additional words, 2 cents each.
Copy *must* be plain and distinct.
No display allowed—***Cash must be sent with order.***
To secure insertion, advertisements must be received by 9 A. M., Tuesdays, one week preceding date of publication.
Display advertising rates sent upon request.

Advertisements under our classified column are keyed or designated by location: (1) means that the advertiser is in the New England States; (2) means Middle Atlantic States (New York to Virginia); (3) States west of the Ohio River to the Mississippi; (4) all States west of the Mississippi; (5) States in the south, from North Carolina to Texas; (6) States in the eighth postal zone, from Arizona to Washington; (7) Canada, east from Toronto to the coast; (8) Winnipeg to Georgian Bay; (9) Winnipeg to Vancouver.

DO YOU WANT A POSITION?

WANTED—Printer and general assistant; must be good printer and understand all the principal developing papers; permanent position. R. C. Nelson, Hastings, Neb.

WANTED AT ONCE—A good, all-around photographer; one who is capable to take full charge; must be sober and reliable. Send photo and reference in first letter. This position is permanent to the man that can make good. Scheidemantle Studio, Lock Box No. 7, Ellwood City, Pa.

WANTED—First-class lady retoucher and general assistant; permanent position. R. C. Nelson, Hastings, Neb.

DO YOU WANT AN EMPLOYEE?

POSITION WANTED—Young man, age 24, single, good retoucher and printer, wants position; Massachusetts preferred; salary $18. Fully temperate and good character. Address No. 826, care of BULLETIN OF PHOTOGRAPHY.

DO YOU WANT TO BUY OR SELL A STUDIO?

FOR SALE—Studio centrally located in Iowa town of 16,000, with several towns to draw from. Doing a good grade of portrait and commercial work, also photo supply. Rooms recently fixed up; steam heat, electric skylight. Rent $20. Good opening for a live man. For further information address F4, care of BULLETIN OF PHOTOGRAPHY.

MISCELLANEOUS

FOR RENT—Studio, with or without living rooms; best location in the best town of ten thousand people in northern Illinois. Address 999, care of BULLETIN OF PHOTOGRAPHY.

FOR SALE—Photo-mount machinery and material: 28 x 38 Seybold; 14 x 18 Sheridan and 12½ x 18½ John Thomson embossers; eight Ringler embossing plates; also two, style 6-C, 14 x 22 Colts Armory (Thomson) printing presses, and 20 x 30 Thomson cutting and creasing presses No. 8747. Wanner Machinery Co., Chicago, Ill.

What's Doing in Photography

J. W. James, formerly of Kokomo, Ind., has opened a studio in Flora, Ind.

Donald Smith of Norton, Kan., and C. E. Reed have purchased a studio in Curtis, Neb.

W. H. Ellenberger has sold his studio in New Philadelphia, Ohio, to J. C. Brannon, of Dover, Ohio. Mr. Brannon will retain both studios.

James Horton, formerly of Brewster, N. Y., and Edmund Jessell, of Waterbury, Conn., have recently purchased the C. F. Borman Studio, Waterbury. The new firm will be called the Borman Studio, Horton & Jessell, Proprietors.

F. Carleton Watson, Haverhill, Mass., for several years photographer for Ernest E. Pettengill, has opened a camera supply business with J. H. Jacques. Mr. Watson will continue to conduct the developing and printing department for Mr. Pettengill.

*

A Quaker had gotten himself into trouble with the authorities and the sheriff called to escort him to the lockup.

"Is your husband in?" he inquired of the good wife who came to the door.

"My husband will see thee," she replied. "Come in."

The sheriff entered, was bidden to make himself at home, and was hospitably entertained for half an hour, but no husband appeared. At last the sheriff grew impatient.

"Look here," said he, "I thought you said your husband would see me."

"He has seen thee," was the calm reply, "but he did not like thy looks and has gone another way."

Reliable Photo Supply Houses

WILLOUGHBY 110 West 32d St. NEW YORK
Bargain Prices Everything Photographic

SWEET, WALLACH & CO.
(Eastman Kodak Co.)
133 North Wabash Ave., Chicago, Ill.

SUSSMAN PHOTO STOCK CO.
223-225 Park Avenue, Baltimore, Md.

ZIMMERMAN BROS.
(Eastman Kodak Co.)
380-384 Minnesota St., St. Paul, Minn.

HYATT'S PHOTO SUPPLY HOUSE
417 North Broadway, St. Louis, Mo.

STANDARD PHOTO SUPPLY CO.
(Eastman Kodak Co.)
125 Baronne St., New Orleans, La.

THE GROSS PHOTO SUPPLY CO.
432 Summit St., Toledo, O.

No. 516 Wednesday, June 27, 1917 Price 5 Cents

JUN 30 1917

BULLETIN OF PHOTOGRAPHY

FRANK V. CHAMBERS 210-212 N. 13TH ST. PHILA.

Entered at the Philadelphia Post Office as Second-Class Matter.

QUAKER CITY CARD COMPANY

LEONARD Mat Folio

1*—Java Brown Cover, Java Brown Mat
2*—Java Brown Cover, Art Buff Mat
1*—Fox Gray Cover, Fox Gray Mat
2*—Fox Gray Cover, Quaker Gray Mat



Thickness of Mat

LEONARD is dignified and forms an extremely effective setting for high-class photographs. Handsome fabric finish on both cover and mat, the latter having a tinted embossed border and tinted line. Right flap of cover is embossed with a panel crest of artistic design and framed with a line in color. The quality mounting for the quality photograph. Sample on receipt of list price.

No.	Size Folio	Opening for
O 71	6½ x 11	4 x 6 Oval
S 71	6½ x 11	4 x 6 Square
O 82	7½ x 12¼	5 x 8 Oval
S 82	7½ x 12¼	5 x 8 Square
O 94	9 x 14	7 x 10 Oval
S 94	9 x 14	7 x 10 Square

Nos. 71 and 82, 100 in box; No. 94, 50 in box
*Always give number indicating color of card

QUAKER CITY MOUNTINGS

ARE QUALITY MOUNTINGS

WE REPRODUCE at the left a page from the new Catalog of Quaker City Mountings. It's a handy size and just fits your pocket. Our prices keep your bank account right and your pocket-book full. The 32 pages of this catalog are full of up-to-the-minute mountings, from cover to cover. If you have not received a copy from your dealer, write us to-day. A photographer writes: "Your *little* book is *big*." You'll agree with him when you get your copy.

Prices of LEONARD given on page three of Catalog.

QUAKER CITY CARD COMPANY

212, 214 and 216 Dock Street
PHILADELPHIA, PA.

"Business As Usual"

LET US MAKE BUSINESS UNUSUAL



BUSINESS is activity. Economy is efficiency. Economy is not slowing down. Economy is speeding up and finding new uses for everything. Throughout the war the wise men of England have striven to maintain the industrial structure of the Empire intact despite all difficulties, and their slogan is "Business as Usual."

Now America has entered the war. The hope of the world is on us. That hope from without and our hope from within must be realized by a true conception of what is meant by economy. Remember the parable of the man who buried his master's money so it would be safe and whose fellow used his master's money to make an increase.

Economy is doing the best you have with what you have in yourself, in what you own, and what you can influence.

It means a joining of hands, figuratively, of every man, woman and child in this great country so as to work together that our great resources shall be activated and moved by our common patriotism.

It means more doing; more intelligent spending; more distribution of information of how, where and when goods may be had of all kinds to meet every human requirement. It does not mean hoarding: it means sowing, spending; for the business soil of the American nation has been scarcely touched.

Let us awaken to the truth of economy and make

"BUSINESS UNUSUAL"

You may not wear the khaki, but you can "come across."
Spend money wisely—but spend it.
Which means, use it.

The chemicals of greatest importance in the balance and control of a developing solution are the sodas.

Carbonate, the accelerator, controls the speed of development while sulphite, the preservative, retards oxidation and controls the color of the negative.

The developer formulas we recommend for the photographer are the same we use in testing our sensitive material. The accuracy of our tests depends upon the quality and uniformity of the chemicals used in preparing our developers.

That the photographer might secure the best results our sensitive materials would produce — results equal to those secured in our laboratory tests—E. K. Co. Tested Sodas were placed on the market. Sodas of certain strength and purity were of first importance.

Other tested chemicals followed until the line became practically complete. You can buy chemicals with the assurance that they are right for your use if they bear the Tested Chemical Seal.



EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

The whole story of quality:

ARTURA

Has the longest scale of gradation of any developing-out paper made.



All Dealers'.

ARTURA DIVISION,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Improve the quality of your work—use

EASTMAN PORTRAIT FILM

There's more to film than its convenience—more than ordinary quality. Ask the man who uses film and he will tell you it has exceptional speed—that its long scale of gradation gives him great latitude in judging exposures. With slight errors of judgment he is still able to produce negatives with full quality. And if his subject has a great range of contrast he is able to produce the full range without sacrificing highlights or shadows.

But he will also tell you that the non-halation properties of film are alone of sufficient advantage to the portrait photographer to win and hold him won to the use of films, once he comes to appreciate these qualities—that the film negatives will record the shimmering brilliancy of white draperies, retaining detail that is ordinarily degraded or completely destroyed by halation.

The film user will tell you about the many conveniences of film, all of which he appreciates, but he will insist that their greatest advantage is in the superior quality of the results they produce.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

Sales that make sales:



Eastman Portrait Albums

To make photographs popular there must be a reason for wanting them and a place to keep them. The Portrait Album supplies both.

The lack of a place to keep photographs has made them less popular in the home—supply the means of keeping a family record and the demand for photographs will increase.

There may be prejudice against the old family album—but not against the idea. The new Portrait Album is sufficiently dignified to overcome prejudice, sufficiently adaptable to conform with present day requirements.

The Eastman Portrait Albums take 87 per cent. of the sizes of portraits now made by photographers. The albums are bound in black, long grained leather. Leaves are furnished for 2, 4, 6 and 8 prints, and the album may be enlarged by means of extra leaves, to twice its normal capacity.

Eastman Portrait Album, either vertical or horizontal, including 12 assorted leaves, $10.00
Extra leaves for any sized openings, each, ...40

Have your dealer show you these albums, sell them and create a demand for portraits to fill them.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

UNIVERSITY OF ILLINOIS-URBANA
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